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OPERA HOUSE SALE MAY 'WRECK' MUSIC IN PHILADELPHIA

Metropolitan, Built by Oscar Hammerstein, Is Sold for a Small Sum, Thus Eliminating Theater as Home for Gatti's Opera and Orchestra Forces—Metropolitan Season May Be Held in Academy if This Building Is Not Also Sold to Movie or Theatrical Interests—Stokowski Declares Situation "A Calamity" and Calls for \$1,500,000 Fund—Propose a Temple of Music on Parkway

PHILADELPHIA, May 1.—Philadelphia has its orchestra and its opera season but it looks now as if they would have nowhere to go next season. The Metropolitan Opera House, built by Oscar Hammerstein for its present purposes, was sold in the middle of the week in satisfaction of a mortgage for \$400,000 held by Edward T. Stotesbury, the purchaser being Fred G. Nixon-Nirdlinger, son of the late Samuel F. Nixon, the "Syndicate" theatrical magnate, identified with Klaw, Erlanger, Frohman, et al. The historic old Academy of Music, built in 1857, still the city's standard house for musical attractions and up to the past ten years also the local home of opera, has excited the interest of theatrical managers and movie people, and the week end is rife with rumors of its accomplished or potential sale.

The local opera season of sixteen weekly performances by the Gatti-Casazza forces is housed in the Metropolitan Opera House. The Philadelphia Orchestra makes its home, both for concerts and rehearsals, in the Academy of Music. The big recitalists divide their appearances between the two auditoriums, McCormack, Elman and other stars rather favoring the Metropolitan, and Kreisler and some of the vocalists going to the Academy. The latter is also used by the Symphony Society of New York, the Boston Symphony Orchestra, and other important visiting organizations, the Choral Society, and other local bodies.

The sale of the Metropolitan netted only \$655,000, merely a few thousand dollars above the municipal taxation assessment. Mr. Hammerstein paid \$150,000 for the site alone and the cost of the structure, including the site, was authoritatively stated at the time of dedication to be \$900,000. At present prices of materials and labor the Metropolitan is conservatively worth \$1,500,000. Mr. Nixon-Nirdlinger is himself a theatrical magnate, already owning or controlling several movie and vaudeville houses in various parts of the city. The Metropolitan would give his firm a big up-town house in a thickly populated residential section. This is taking the view that the house will be turned over to moviedom. It is generally assumed that the Metropolitan, on account of Mr. Nixon-Nirdlinger's association with the



GINO MARINUZZI

New Artistic Director of the Chicago Opera Association, Whose Genius as Conductor and Composer Has Secured Him Instant Recognition in America

Nixon estate, will be used as one replacement unit for booking the attractions of A. L. Erlanger, Flo Ziegfeld, George R. Tyler and Charles B. Dillingham, the factors of the new theatrical alignment.

The bidding for the house started at \$450,000 and was jumped by a representative of Mr. Stotesbury and by the realty broker for Mr. Nixon-Nirdlinger by sums of \$25,000 and \$50,000 till the sale price was reached. Mr. Nixon-Nirdlinger was "dark" in the proceedings at the auction but was revealed later as the purchaser. His broker also said that the Metropolitan would in all probability be added to the chain of theaters consisting of the Broad, Garrick and Forrest. He further stated that

Mr. Nirdlinger was anxious for opera to be continued at the Metropolitan if feasible arrangements could be devised.

"As I see it," Mr. Nirdlinger's representative said, "there will be much more chance of opera being held in its accustomed place if the directors of the opera season can arrange to have a series of consecutive performances. The present arrangement of one performance a week for sixteen weeks would seriously interfere with the booking of the plays for next season. But I do not go so far as to say that the present arrangement could not be carried out."

In some informed quarters this statement was interpreted to mean the doom

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HERBERT M. JOHNSON IS EXECUTIVE HEAD OF CHICAGO OPERA

Act of Board of Directors Places American Business Man at Helm of the Association—Gino Marinuzzi's Appointment as Artistic Director, Forecast by "Musical America" Last Week, Is Officially Announced—"Jacquerie" by New Impresario, Will Probably Be Initial Offering Next November

CHICAGO, May 1.—Herbert M. Johnson, business comptroller of the Chicago Opera Association since 1916, was appointed executive director of the Chicago Opera Association at the board of directors' meeting held yesterday. He will have general charge and direction of the company's business and operations.

Mr. Johnson has been connected with the opera company since 1913 as auditor; from 1916 to 1920 as business comptroller and now his new position as executive director makes him the first American to be at the head of one of the great opera organizations of the world.

Gino Marinuzzi, as announced in MUSICAL AMERICA last week, will be the artistic director of the company under Mr. Johnson, will have charge of the conductors, and also be responsible for the standard of the performances. He will have charge and direction of the production and will assist Mr. Johnson in the selection of artists and co-operate with him in the choice of repertory and casts.

Though not officially announced, the season of 1920-1921 will open in Chicago, Nov. 17, 1920, with Gino Marinuzzi's "Jacquerie," which, while in the repertory last year, was held over on account of lack of time for rehearsals.

The interest in the coming season is already great and the advance sale of seats and boxes has exceeded that of former years for this time of the season.

M. R.

Gatti May Produce "Sadko," "Don Carlos" and Lalo's "Roi d'Ys" Next Season

The most recent prophecies regarding next season's novelties at the Metropolitan include the possibility of Rimsky-Korsakoff's "Sadko," which has been given here only in a garbled ballet version, and Verdi's "Don Carlos." It seems more than probable that Lalo's "Le Roi d'Ys" will at last have a hearing in New York, with Alda as Rozenn and Matzenauer as Margared, which latter part was one of the most popular of Emma Calvé's characterizations both on the continent and at Covent Garden.

Gabrilowitsch Halted at Pier by News of Wife's Illness

(By Telegraph to MUSICAL AMERICA)

DETROIT, MICH., May 3.—Ossip Gabrilowitsch, noted pianist and conductor of the Detroit Symphony Orchestra, received a telegram just as he was about to leave for Europe, informing him that his wife, Mme. Clara Clemens Gabrilowitsch, had been taken ill here. Mr. Gabrilowitsch at once canceled his passage to hurry to his wife's side. Mme. Gabrilowitsch is reported as "suffering from cold, but improving steadily."

M. McD.

OPERA HOUSE SALE MAY 'WRECK' MUSIC IN PHILADELPHIA

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of opera at the Metropolitan for two reasons. One is, of course, the fact that Mr. Gatti could not bring any large enough section of his forces over for say two separate runs of one week each of eight performances, making up the sixteen performances covered by the guarantee of the Philadelphia Grand Opera Committee. All kinds of practical reasons prohibit. The guaranteeing committee which covers the deficits, if any, would not want the opera this way, and certainly would not want it in the form of a fortnight at the end of the New York season. The other reason is, as a theatrical manager pointed out to the writer, that it would be very unprofitable to the new management to give over every Tuesday evening or any evening in the heart of the season as the overhead expenses of the playing company, salaries, etc., would be too great to be compensated by the rental fee per evening. In the case of the house being devoted to moving pictures the overhead would be smaller and would be easily and profitably covered by the rental.

May Select Academy

T. De Witt Cuyler, vice-president of the Metropolitan Opera House Company of this city, and one of the two Philadelphia members on the board of directors of the New York Metropolitan, said opera would be given next season in Philadelphia either at the Metropolitan or in "some other suitable place, preferably the Academy of Music."

Mr. Stotesbury, who attended the auction, would make no comment on the operatic situation in his official capacity as president of the local opera committee, or give any views in his personal capacity. Charles F. Schibener, secretary and treasurer of the old Metropolitan Opera House Company, which apparently has been automatically extinguished by the sale of the house, said no statement that would be authoritative could be made at this early date.

"I fully expect to see opera in Philadelphia next season," said a director. "It would be impossible of course to attempt having opera for a week at a time or even for two weeks consecutively, which would be the case under the new managerial system. I expect to see the Academy of Music used again for opera. The Metropolitan of New York has Tuesday evenings open for performances in this city, by virtue of an ancient arrangement with us. Our public has become trained to keep that night open for the social and musical pleasures of the opera. And you know Philadelphia is really very reverent toward tradition and 'set' in its habits. So I am sure we will have a season, and that it will be on weekly Tuesdays, and maybe that it will be at the Academy—a consummation that many operagoers have longed for the past ten years."

Consensus of opinion and planning thus puts the salvage of local opera up to the Academy of Music—and the salvation itself is up against a new and interesting complication which involves more than the weekly opera-giving—for the twenty-five pairs of Philadelphia Orchestra concerts and a wide variety of other musical events are concerned in the menace.

May Wreck Past Efforts

This threatening body-blow at the prosperity of music in this city where a great public has been built up during the past score of years roughly covering the history of the Philadelphia Orchestra's hard and victorious struggle for prestige and permanency, is the prospective sale of the Academy of Music, with the Metropolitan no longer available for musical events, and with one theater, the Broad, ripe for the movies; another, the Forrest, to be demolished soon; another, the Garrick, likely to be added as an annex to a big merchandising firm adjoining, which has already made an offer for it at the expiration of the lease; and another, the Walnut, the oldest theater in America, having been built in 1808, to be torn down this summer. There will be not enough houses for the regular theatrical attractions, to say nothing of serving for concerts and operas.

The situation is very grave in the opinion of Arthur Judson, manager of the orchestra.

Unless the people of Philadelphia subscribe a fund of \$1,500,000 to purchase the Academy there is a possibility that the Philadelphia band will be without a home for rehearsal and a place to give its concerts. Mr. Judson's view was concurred in by Alexander Van Rensselaer, president of the Philadelphia Orchestra Association for many years.

Theatrical, moving picture and realty interests are all in the market for the Academy which occupies a choice site in the social, theatrical and shopping heart of the city.

Stokowski Is Alarmed

Leopold Stokowski, conductor of the Philadelphia Orchestra, alarmed by the situation, urged that steps be taken at once by the heads of the orchestra association to avert what he called "a calamity to the musical life of the city."

Dr. Stokowski urged that the directors at once either lease the building at whatever sacrifice, or if possible buy the structure for a home in all futurity for the orchestra. Hundreds of persons called at the offices of the orchestra in the Pennsylvania Building and offered suggestions for preservation of the Academy as the home of the orchestra and volunteered their aid in saving the situation. One suggestion was a temple of music along the new parkway, though construction costs just now are so high as to bar this idea temporarily at least.

"It is unthinkable," said Dr. Stokowski in relation to the projected turning over of the building to other uses. "And still from all I can learn that is the fate our organization faces unless something is done. Do not misunderstand me. I do not blame the directors, as I can understand their attitude which must be one of justice to the stockholders whose capital is tied up in the building."

"Nevertheless the consummation of a sale would mean nothing short of a calamity to the musical life of the city. If the building is in the market, the directors of the orchestra should make an attempt to be the purchaser. They should appeal to public spirited citizens to help them to buy it."

Time to Project New Auditorium

"But even if the Academy is saved it does not mean that the orchestra is provided with a permanent home. The present crisis is a good time for looking ahead. As everyone knows, the Academy will be condemned sooner or later. Why don't the people of Philadelphia get together now and prepare plans for a modern structure there? I do not think of a more suitable place for a concert hall than in the row of beautiful buildings—art gallery, Franklin Institute, library, etc.—devoted to the arts which are to be erected there."

Mr. Judson said that Dr. Baker would not grant a renewal of the present lease to the orchestra for next season. He estimated it would take from \$1,500,000 to \$2,000,000 to buy the building.

W. R. M.

Letz Under Knife; Recovering

Hans Letz, founder and leader of the Letz Quartet, was operated on for appendicitis at the Lenox Hospital, N. Y., on April 22. Mr. Letz had difficulty in playing at the last concert of the subscription series which took place but two nights before, as he was suffering at that time. The operation was entirely successful and Mr. Letz is now well on the road to recovery. He plans to sail for his home in France toward the end of May, and will spend the summer with his parents in Alsace. He will return in the early fall. Recent dates booked for the Letz Quartet by Daniel Mayer include engagements with the Art Society of Pittsburgh, the Wolverine Lyceum Bureau of Detroit, and in Mrs. Franklyn B. Sanders' chamber music series in Cleveland.

Edith Rubel, Violinist, Is Bride of Louisville Broker

Edith Rubel, violinist, prominently identified in the last few years as the moving spirit of the Rubel Trio, was married on April 29 to Dillon Edward Mapother, a broker of Louisville, Ky.

The marriage was performed in St. Patrick's Cathedral, New York City. Last year Miss Rubel went abroad as a Y. M. C. A. concert entertainer, and played throughout France and the occupied German territory. She has not been before the public this season, nor would she commit herself about pursuing her professional career next season. She will make her home in Louisville.

7000 Assemble in Hippodrome to Honor Hammerstein's Memory

McCormack, Trentini, Zerola and Other Artists Take Part in Memorial Concert—Receipts Will Go Toward Founding Two Scholarships in Rome for Americans

AN AUDIENCE of 7000 crowded the Hippodrome and its stage on Sunday night, May 2, to honor the memory of Oscar Hammerstein and, incidentally, to hear some of the most noted of that galaxy of stars of which for years he was the center.

A tribute, most feeling because most obviously felt, was spoken by William J. Guard, who acted as publicity manager for Mr. Hammerstein at the Manhattan Opera House before going to the Metropolitan in the same capacity, ten years ago. "Had not Mr. Hammerstein looked on opera as something more than a money-making enterprise," said Mr. Guard, who was evidently much moved, "the impresario could have died many times a millionaire. He did more for America, operatically, than any one man I have ever known."

The orchestra of seventy-five pieces was led alternately by Hugo Riesenfeld, one-time concertmaster at the Manhattan, and by Josiah Zuro, who had been chorusleader there. "Mia Cara," a waltz composed by Mr. Hammerstein, was among the numbers played; others included the "Tannhäuser" Overture and the "Dance of the Hours" from "Giocunda."

Emma Trentini sang "The Fire Fly" song, and then the little soprano, who was costumed as a Neapolitan gamin, explained that other engagements demanded her, and departed. Frank Pollack's graceful and charming singing of

the aria from "L'Elisir" was followed by Eleanora de Cisneros's mellow contralto tones in "Mon Coeur S'ouvre a ta voix" from "Samson et Dalila," and Tosti's "Good-bye." In this part of the program, Mme. de Cisneros replaced Mme. Tetrassini, prevented by illness from appearing. Later Mme. de Cisneros sang from "Le Prophète."

Nicola Zerola, tenor, who has not been heard here for some time, was wildly applauded for his singing of an aria from "Andrea Chénier."

But perhaps the greatest enthusiasm of the evening was aroused by John McCormack, who sang Franck's "La Procession"; Merikanto's "A Story by the Fire," and Chadwick's "Before the Dawn." Nor was he permitted to leave without singing those two perennial favorites, "Dear Old Pal of Mine" and "Mother Machree." Among Mr. McCormack's interested auditors were his small son and daughter, who had sold programs in the lobby with much glee earlier in the evening.

The proceeds of the concert, of which Fortune Gallo was artistic director, variously reported as anywhere from \$12,000 to \$20,000, will form the nest-egg of the Hammerstein Memorial Fund. This sum, as it is planned by Mrs. Hammerstein, the impresario's widow and by the committee associated with her, will be used to endow two fellowships at the American Academy of Rome, thus perpetuating the impresario's memory in the fashion he would have loved best.

C. P.

TETRAZZINI'S FAREWELL

Diva Will Tour Next Season Under Management of W. H. Leahy

Mme. Luisa Tetrassini will make a farewell tour of the United States of America during the season of 1920-1921, under the management of William H. Leahy, of San Francisco.

Mr. Leahy, who is one of the best known impresarios in this country, and whose opera house, the Tivoli, in San Francisco, has given many famous operatic stars to the world, is an American, and for many years has been identified with the production of both grand and light opera. He first produced Leoncavallo's "Zaza" in the United States, and brought that famous composer especially from Italy to conduct the performance. His fame as an American impresario of native birth was at its height when he induced Mme. Tetrassini, who was then creating a furore in Mexico, to go to San Francisco. Her triumph in that city was sensational. She went to London and her success at Covent Garden was so emphatic that thousands of people waited all night in the rain to purchase tickets. She was honored by the British royal family and then came to New York, where her local debut as Violetta in "La Traviata" at the Manhattan, is now operatic history. Under the direction of Mr. Leahy she made five concert tours.

Gusikoff Returns to New York

Michel Gusikoff, the young American violinist, recently returned to New York after completing his third season as concertmaster of the St. Louis Symphony Orchestra, Max Zach, conductor. Mr. Gusikoff has not only officiated at the concertmaster's desk this season in St. Louis, but has won marked favor as soloist with the orchestra in St. Louis and on tour.

Toscanini Denies Story That He Compared Bohemian Violinist to Paganini

MILAN, April 11.—In reporting the triumphal debut of Vasa Prihoda, the young Bohemian violinist who thrilled the Milanese public last January with his extraordinary performance of Paganini's repertoire, the news has been spread by some Italian papers that Maestro Toscanini had expressed his judgment of the phenomenal "virtuoso" in the following terms: "Paganini himself could not have played better." Now Maestro Toscanini has authorized me to deny flatly such an absurd and erroneous alteration of his

words. What he really said amounted to this: "This young man possesses extraordinary technical skill, and his performance of Paganini's music is quite unique. As to his interpretative powers, they have not yet attained their complete development." It was precisely for this reason Toscanini gave the advice to the Quartetto managers, to whom he had recommended the young artist, "not to include in the program of his debut any sonata, the execution of which might have given grounds to adverse criticism." It is Maestro Toscanini's express wish that this statement should be published in America before the erroneous reports at present circulating in Italy have time to cross the water.

UGO D'ALBERTIS.

FRENCH MUSIC TOO DEAR

Paris Publication Declares Excessive Cost in U. S. is Virtually a Boycott

Complaint has recently been made in *La Vogue Musicale* of Paris of the methods of certain American concerns in regard to the sale of French music, "methods which practically amount to a boycott of the French output." "In certain New York music stores," declares the writer, "one can see some scores of French music, of a popular edition, marked 8 francs and sold at \$4.80 which, according to the recent value of the dollar, represents the large sum of 65 to 70 francs. If we take into account a gain of 30 per cent and also the customs duties of approximately 10 per cent, the score should be sold at \$2.50. By adding about 15 cents for packing costs, the price would reach, at the most, to \$2.65."

"But according to the present rate of exchange the score, bought at retail, should not cause the merchant an outlay of more than \$1, and much less at wholesale. However, he sells it at \$4.80, making a profit of 350 per cent."

\$1500 for American Composers

The Symphony Society of New York is receiving applications for the conditions under which those composers may place their compositions in the contest in which \$1500 in prizes has been donated by Harry Harkness Flagler, the president of the society. The conditions of the contest provide that the work must be of symphonic structure, in one movement, no longer than eighteen minutes in playing, and the composer must be an American.

Metropolitan Songbirds Greeted by Record Audience in Atlanta

"Samson," with Caruso and Other Stars, Opens Company's Season Brilliantly in Southern Metropolis—Six Thousand Persons Hear Performance—Farrar Wins Great Triumph in "Zaza"—Popular Demonstration at "Lucia"—Cheer Caruso in "La Juive"—Latter Marks Climax of Week

ATLANTA, GA., May 1.—All opera records in Atlanta were broken Monday night at the opening performance of the 1920 Metropolitan season, both in the matter of attendance and with regard to the weather. The at-



And Here Is Caruso, Probably Meditating on That Approaching Jump From Atlanta to Havana

tendance was the largest for any opening performance. As for the weather, it rained—rained for the first time in ten years on a Metropolitan opera audience in Atlanta.

In its revised form the Auditorium has 5439 seats. With the limit extended to cover those who managed to get inside the fire regulations and stand up, the audience must have reached 6000.

The opera was "Samson et Dalila," with Caruso, Margarete Matzenauer, Amato and José Mardones in the principal rôles, and Albert Wolff, a conductor new in Atlanta, making his début in

an impressive manner with an opera that inherently demands an exorbitant and exacting toll of the orchestra.

The production was given with all the pomp and style with which the Metropolitan invests its bigger spectacles, and was sung with great spirit throughout. Mardones scored heavily in the first act, being recalled many times. He was in unusually fine voice and his work was an outstanding feature of the opera. Caruso, Matzenauer and Amato all gave their rôles full value.

In the ballet, Lilyan Ogden, *première danseuse*, was much applauded in her solo dance. The ballet, as a whole,



Edward Ziegler—Caruso Calls Him "Ed" for Short, Is Wearing a Mona Lisa Expression on This Bright Georgia Morning, but Anyhow He Has No Cause for Complaint, and Certainly None Can Complain of Mr. Ziegler!

proved a distinctly popular interpolation.

The Tuesday Matinée

After an absence of five years, Geraldine Farrar returned to Atlanta in Leoncavallo's opera, "Zaza," Tuesday



"Look on the Grape When It Is Red!" Invites Mme. Geraldine Farrar from Her Pullman to the Embarrassed "Musical America" Photographer, Who Hasn't Been Out of Dry Georgia for a Coon's Age



"Hello, Atlanta!" These Attractive Maidens, the Dancing Beauties of Mr. Gatti's Caravan, Seem Well Disposed Toward the Georgia Metropolis, Which Will Soon Be Literally at Their Feet

afternoon, and before an audience of 6000, packing the great Auditorium to its capacity, scored the most pronounced triumph of her career, so far as this city is concerned.



Antonio Scotti Is Saying Just as Plainly as Can Be, "Hullo, Folks, Here we Are Again."

It was a distinctly personal triumph for the star. Her personality and acting beyond all else carried over the opera, though Martinelli, in the rôle of *Dufresne*, invested it with some of the best singing he ever has done here, while Amato's clever acting and artistic work in a limited vocal rôle balanced perfectly an excellent cast which included Kathleen Howard, Bada, Minnie Egner and Maria Tiffany.

Miss Farrar offered a compelling *Zaza*, broad and bold, and even coarse in the beginning, refining the part to a charming dignity at the close. Her immense popularity prepared the audience to like anything she gave them—and she frankly debated the matter of giving them a sensation, finally deciding and announcing, with flashing eyes to a number of interviewers, that she'd "do it!"

She did. She proceeded in the first act to out-vamp anything she has accomplished on the screen, reducing the hapless *Milio* to a palpitant pulp by charms of the sheerest physical type. In the later acts, she was the gentle and really loving mistress, and at the last the dignified and self-sacrificing mistress, but through it all she was Farrar—tempestuous, virile, lovely Farrar.

"Zaza" was an experiment, but one favorably pre-judged and notably received. The slight score was brilliantly played under the direction of Moranzoni.

The first really pronounced popular demonstration of the week greeted an old favorite, "Lucia," with Maria Barrientos and Orville Harrold sharing honors in a delightful presentation.

José Mardones, Giuseppe De Luca, Minnie Egner, Angelo Bada and Pietro Audisio completed the cast; Mardones contributing his splendid basso in a brief but effective rôle, and De Luca singing with his usual power the generous rôle of *Sir Henry*.

A storm of applause followed the well-loved sextet, which was beautifully sung, though with less lung-power than usual. Twice the singers endeavored to continue the scene, but the applause was maintained at full pitch, and finally the di-



Earl Lewis of the Metropolitan's Business Staff Doesn't Intend to Permit a Record Box-Office Sale to Conflict With Some Important Appointments at the Country Club

rector, Papi, capitulated and the sextet was re-sung.

The next ovation was for Barrientos, after the *Mad Scene*. The entire intermission following this scene was taken up with bursts of applause, and the little Spanish singer was forced to respond to fourteen curtain calls—a striking individual triumph.

Harrold made his Metropolitan début in Atlanta and was well received. He was in excellent voice and was particularly effective in the two fine arias of the closing scene.

Following on the heels of two of the modern operas—"Samson et Dalila," and "Zaza"—there was a fine chance to test the charm of the old melodramatic favor-

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Metropolitan Songbirds Greeted by Record Audience in Atlanta

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ite, and it must be said that the audience, numbering 5000, enthusiastically welcomed its obvious melodies and easily followed theme.

"La Juive" a Great Success

Probably the most pronounced success of the week was Halévy's vast spectacular work, "La Juive," given Thursday afternoon, with Caruso in the rôle of Eleazar receiving one of the greatest ovations ever accorded him in the ten years he has been singing opera in Atlanta. At the close of the first scene in the last act—where his best aria of the opera is delivered—he was recalled again and again, the audience fairly rising to greet him, and cheering him at the top of its lungs.

It was the first presentation of "La Juive" in Atlanta, and Caruso's interpretation of the Jewish merchant proved extremely interesting, with his bargaining over the necklace; his Shylockian repayment of hatred with hatred; his brief intervals of gloating triumph; and the supreme moment of his revenge in the last scene.

Rosa Ponselle sang brilliantly the part of Rachel, though her acting still leaves something to be desired. Evelyn Scotney, as the Princess Eudoxie, and the new tenor, Rafaelo Diaz, contributed a rather odd lyric quality to the ponderous



A Strong Bodyguard for the Charming Soprano, Florence Easton. William Lawton Peel, President of the Atlanta Music Festival Association, Miss Easton, and H. M. Atkinson, a Director of the Annual Festival

import of the score; Thomas Chalmers did full justice to the baritone rôle of Ruggiero, and Leon Rothier as the Cardinal gave a most imposing presentation of that really great rôle.

The whole opera was invested with all the pomp and circumstance it needs to make it convincing, with two ballets,

and the full force of the great Metropolitan chorus in the climacterics. Albert Wolff, the new French conductor, imparted a tremendous spirit to the performance, his ability keeping to a minimum the inevitable dullness of the big work in some of its expanses and giving full value to the dramatic power and the



Orville Harrold Is Thinking, as He Laid at the Atlanta Depot, of "Parsifal" and Some Other of His Stellar Rôles—Who Can Read a Tenor's Thoughts?

grandiose element in Halévy's music. Again the house was packed to capacity, 6000 persons being present.

LINTON K. STARR.

BOSTON'S NEW CHORUS IN ANOTHER CONCERT

Philharmonic Choir Offers Second Program Under F. W. Wodell, Aided by Soloists

BOSTON, April 22.—Boston's newly formed choral society, the Philharmonic Choir, under the direction of Frederick W. Wodell, gave its second concert last Friday evening in Jordan Hall. When this chorus was founded, last autumn, particular stress was laid on the idea that the organization was not to be considered as a competitor of the already existing choral societies of Boston, and its individual plans and methods were described. It seems like a rather inconsistent invitation to comparison, therefore, when the Philharmonic Choir in this its first season gives the major portion of one program to the first two parts of Haydn's "Creation," a work to which for years both the People's Choral Union and the Handel and Haydn Society seemed to have sworn undying allegiance. If the chorus wishes to practise the "Creation" in private—well and good; but to sing it in public certainly invites comparison with the other choruses, besides adding to the already too frequent performances of a hackneyed piece. If the Philharmonic is to be a new chorus with a new policy, why not complete the triangle and make a specialty of new music?

Two short numbers on last Friday's program which gave more promise in this direction were "O Southland," by Rosamund Johnson and Mr. Wodell's "Madrigal," part-songs well written for the voices and hinting at interesting possibilities for this chorus when the fresh and individual voices shall have had time to amalgamate under the indispensable routine and training which their director knows how to give them.

The soloists for the occasion were Caroline Hudson-Alexander, whose fine soprano voice gave its usual pleasure; Roy N. Cropper, a young tenor whose work has recently attracted attention, and two basses, Dr. St. Clair A. Wodell and Michael Ahern, both capable members of the chorus. The audience was of good size and friendly disposition. C. R.

BEATRICE CONSTANCE SINGS

Large Audience Applauds Pupil of Lisette Josty-Hammond

The waning season brought another promising singer, indeed a very talented one, before a large audience in the Astor Gallery of the Waldorf-Astoria Hotel on the evening of April 30. Beatrice Constance, mezzo-soprano, is an artist-pupil of Mme. Lisette Josty-Hammond, the New York singing teacher. Her program included numbers of much interest, and the prolonged applause it received was well deserved. A voice of appealing quality, heightened by good stage presence and excellent poise were among the soloist's valuable assets.

Songs in English, French, Italian, Rus-

sian and even Japanese were given by Miss Constance with good diction. Perhaps one of her best achievements was her delivery of Donizetti's "O mio Fernando," in which she illuminated the passages of the aria with much dramatic feeling. Meyerbeer's "Ah! mon fils!" was another number that gave pleasure to the audience, and Gluck's "O Thou Belov'd" was sung with taste and discretion.

Of the smaller numbers, Leoncavallo's "Aprile," which according to the program, was presented here for the first time, commanded so much interest that Miss Constance was obliged to repeat it. Other groups comprised Costa's "Un organetto passa per la via," Scarlatti's "O cessate dio piagarmi," Bachelet's "Chère nuit," Massenet's "Ah si les fleurs," Rabey's "Tes yeux," LaForge's "Song of the Open," Yamada's "Ripples," Cadman's "I Hear a Thrush at Eve," Denza's "Vieni," Warlamoff's "The Angel," Leoncavallo's "Pierrot," and Cox's "Somebody Loves Me." Many extras were given. Bernice Maudsley, through her well-blended accompaniments, afforded the soloist good support.

M. B. S.

CHICAGO CONTRALTO HEARD

Esther Muenstermann Discloses Fine Voice in Her Recital

CHICAGO, May 1.—Esther Muenstermann, the Chicago contralto, was heard in recital at Kimball Hall, on April 29, with Edgar A. Nelson as accompanist.

Miss Muenstermann has a deep, rich contralto voice, which is particularly fine in its lowest register. It is even in its entire range, and is so well in hand that it responds readily to the various interpretative demands of an exacting song recital. Last evening she sang a long and interesting list of songs, which included works by Mary Helen Brown, Chaminade, Alice Brown Stout, Augusta Holmès, Rachmaninoff, Moussorgsky, and a list of American numbers ending with "Exaltation" by Seneca Pierce. Of especial interest were three songs from a cycle by Augusta Holmès, "Les Heures," of which she sang "L'Heure d'Or," "L'Heure de Pourpre," and "L'Heure d'Azur." These were highly romantic and poetic, and in them the singer brought forth emotional qualities, very good French diction, and vocal accomplishments of artistic caliber.

Mr. Nelson deserves commendation for the fine accompaniments which he gave to the Holmès songs, especially.

M. R.

Reveal Marriage of Danielson, Joseffy Aide, to Fannie Hurst the Authoress

Jacques S. Danielson, pianist and collaborator with the late Rafael Joseffy, was married to Fannie Hurst, the authoress on May, 1915. The marriage which has been kept secret, was made public on the fifth anniversary. Miss Hurst, who has original ideas upon matrimonial subjects, said "she was born Fannie Hurst and expects to die Fannie

Hurst." She and Mr. Danielson occupy separate establishments and see each other by appointment only, as both feel that too-constant companionship dulls the edge of matrimonial harmony. A further arrangement at the time of the marriage, was that any offspring of the pair, should bear the father's name until it reached the age of discretion when it should have the option of deciding for itself which name it be known by. So far, according to Miss Hurst, the arrangement has been a complete success.

CHICAGO CLUB SCORES

Mendelssohn Chorus Gives First Hearing to Florent Schmitt Work

CHICAGO, ILL., May 1.—War songs and patriotic numbers formed the greater part of the program presented by the Chicago Mendelssohn Club at its last concert for the season at Orchestra Hall on the evening of April 29. The club is one of the finest male choruses in America, and under its gifted director, Harrison M. Wild, it presents, every season, the best and newest in song literature for male voices. At this concert the club was assisted by Monica Graham Stults, soprano, and Theodore Harrison, baritone. Both of these singers were heard in incidental solos, and Mr. Harrison had also two individual opportunities in groups of miscellaneous songs, one being a cycle of four songs by Bruno Huhn.

Of the more important works which the club sang were three patriotic songs by C. Villiers Stanford, and the "Chant de Guerre," by Florent Schmitt. In the first, Mr. Harrison sang the stirring solos with rousing enthusiasm, with tonal power and dramatic expression.

The "Chant de Guerre" is a complex modern French composition in which Mrs. Stults sang the incidental solos with fine musical feeling, with dramatic interpretation, and with vocal gifts of pronounced excellence.

Mrs. Stults has a high soprano voice, of fine carrying power and excellently schooled. She, as well as Mr. Harrison, made fine successes as the soloists of the evening, and the Schmitt composition also came in for a share of praise. It is an extremely difficult work both for the chorus and for the soloist, but its first performance in America made a big hit.

M. R.

HEAR BOSTON CHORAL UNION

George S. Dunham's Forces Are Supported by Local Soloists

BOSTON, May 1.—At its Spring concert in Symphony Hall last Sunday evening, the People's Choral Union gave an excellent performance of Verdi's "Requiem." George Sawyer Dunham, who assumed the leadership of this organization at the beginning of the season, made the most of the many opportunities which this work, considered by many the full blown flower of Verdi's genius, affords. The chorus sang with vigor, precision, and, on the whole, with admirable en-

semble, which resulted in a spirited performance.

The soloists, with one exception, were Boston artists, Lora Lamport, soprano; Marion G. Aubens, contralto; Robert Quait, tenor, and Willard Flint, bass. Mrs. Lamport's singing was one of the delights of the evening. Mr. Quait proved an admirable tenor whose uniformly excellent work culminated in a stirring delivery of the "Ingemisco." Mr. Flint, as is his wont, gave a thoroughly reliable and musicianly performance. Miss Aubens has a good voice, which should give pleasure after she is better able to control it.

H. H.

Bernard Ferguson Sings Deems Taylor Works in Orange, N. J.

At the concert on May 7 of the Musical Art Society of Orange, N. J., Deems Taylor's "The Highwayman" was the principal work selected by Arthur D. Woodruff, conductor of this Jersey club. The soloist was Bernard Ferguson, baritone, who sang the solo part in the cantata and also a group of songs among them two by Taylor, "Plantation Love Song" and "A Song for Lovers."

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Berkeley Students Again Present Festival of Maidenhood



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Students of the University of California in the Annual Parthenia, a Festival of Maidenhood. In the Photograph Are Minica Stoy as "Time," as the Central Figure, and a Group of the "Hours"

THE PARTHENEIA, the Festival of Maidenhood, presented each year by the women of the University of California, at Berkeley, is this year entitled "The Poet's Answer." The masque and music has been written by the students around the tales of Dante and Beatrice, Petrarch and Laura, who are the chief characters in the play. The theme of the masque is the ambition of Petrarch, inspired by noble womanhood, to equal the greatness of Dante.

MANY QUAKER CITY FORCES END SEASON

Last Concerts by Philharmonic Society, Music Club Chamber Music Clubs and Others

PHILADELPHIA, April 28.—The recent conclusion of several series have brought the realization that the season is rapidly nearing its end. The fifth and last concert of the Philharmonic Society's Orchestra, the "spring choral" of the Philadelphia Music Club, and the final program of the Schmidt Quartet belong to this category.

The regular Sunday evening meeting for the benefit of members of the Philharmonic filled the big Shubert Theater again and took the form of a quartet program instead of the customary orchestral event. The Rich Quartet, which has been heard all too seldom this season, gave the program, which included the lovely E Flat Quartet of Mozart, the slow movement from the Dvorak "American" Quartet, the Presto Acciuto from Dohnanyi's D Flat Quartet, a quartet arrangement of Grainger's "Molly on the Shore" and Dvorak's Quintet in A for Piano and Strings. The personnel of the Rich Quartet this season is Thaddeus Rich, concertmaster of the Philadelphia Orchestra, first violin; Harry Aleinoff, second violin; Samuel Belov, viola, and Hans Kindler, 'cellist. Paul Krummeich was the pianist in the Dvorak Quintet.

The music was delightfully played, but one felt that some of it was too subtle and fine for the extensive reaches of the theater, particularly as the mind went back to the better tonal values of some of the same numbers as played before the Chamber Music Association at the Bellevue Ballroom. The technical perfections of the Rich Quartet, the closeness of ensemble, the unity of execution, etc., were very obvious. The classic contours of Mozart and romanticism of Dvorak were both revealed. The spirited playing of the Grainger was especially enjoyable.

The Schmidt Quartet gave a much briefer program at Witherspoon Hall, but one replete in rich artistic values. The big numbers were the A Minor Quartet of Mendelssohn and the A Major Sonata of Cesar Franck, played by Emil Schmidt, assistant concertmaster of the Philadelphia Orchestra and Ralph Leopold, pianist. There is much gracious-

ness in the Mendelssohn and it was displayed in a graceful performance by the Schmidts, who played with unified technique and genuine feeling for the emotional content of the music. Mr. Leopold, a really fine pianist, co-operated in the lofty spiritual meanings of the Franck score in a manner which quite appropriately fitted the piano to Mr. Schmidt's superior violinism.

The Spring Choral Concert of the Philadelphia Music Club transported the organization from its customary haunts in the music room of the Aldine to the beautiful Rose Garden of the Bellevue-Stratford. The club offered an elaborate program devoted in the main to American composers, and in several places specifically to Philadelphia composers. Thus among the numbers were Stanley Addicks' cantata, "The Tower of Victory," dedicated to the Philadelphia Music Club; Frances McCollin's "God's Miracle of May," and Camille Zeckwer's "En Bateau," which has become such a favorite with concert pianists and which was delightfully played by the talented young local pianist, Israel Vichnin. Other choral numbers included a Russian group, Dorothy Watkins' "Springtime," and Mrs. Beach's "The Candy Lion," deliciously given.

Mr. Addicks has written a very musically score to words by Lawrence Hope. His melodies are attractive and his writing for ensemble voices very grateful. Under the skilled direction of Marion Spangler, who also trained it, the chorus of sixty gave a good account of both the music and itself. Mr. Vichnin, in addition to the Zeckwer played, pleasantly, numbers by Weber and Schultze-Evler. Incidental solos were well contributed by Mrs. Sutton, Mrs. Samuel Woodward, Miss Ripka, Mrs. Good, Miss Ivory, Miss Bray and Mr. Addicks. Mrs. A. E. Watrous was in charge of the program and Mrs. J. S. W. Holton is the energetic president of the organization.

Club talent drawn from the active membership made a most delightful program at one of the afternoon musicales of the Matinée Musical Club at the Bellevue-Stratford. Mrs. Amos Y. Leshner and Mrs. Camille Zeckwer were in charge of the program which was contributed to by Mme. Julia Cummings Sutton, soprano; Anna Carey Becker, contralto; Helen Bock, pianist; Effie Irene Hubbard, 'cellist; Mary Newkirk, contralto; Ruth Grim, pianist; Edna Smith Varwig, soprano; Dorothy Goldsmith Netter, pianist; Eleanor Shute, pianist, and others.

"The Chimes of Normandy," which nowadays, in Philadelphia at least, is

CANTOR KWARTIN IN AMERICAN DEBUT

Hebrew Singer, Well-Known in Europe, Heard in Concert with His Daughter

Should Mr. Gatti-Casazza ever find himself deserted by his Italian cohorts, he has but to announce the appearance of a Cantor on his opera roster, and a new army will be ready to take its place. Such, for instance, as the throng which greeted Cantor Kwartin, announced as one of the best known of European Cantors, at his concert at the Opera House on April 27. Cantor Kwartin was assisted by his daughter, Anna Kwartin, coloratura, a chorus and a symphony orchestra, conducted by Dr. Anselm Goetzl.

To those who sought in the cantor's work an exhibition of smooth and fluent floratura singing there was a disappointment in store. His voice is of distinct baritone quality, and when used in this

capacity yielded interesting and charming moments. In recitative or *lamentos* passages, also, some excellent vocal work was accomplished, as, for instance, in the "Odoim Tesodo" of his own arrangement and the "Zaale," another of his own arrangements. His voice, however, is not capable of great dramatic expression, and his few attempts at "coloratura" work were distinctly disappointing. His entire program was devoted to numbers from the Hebrew service including "Wschomru," "Mismor Shir Chanu Kas," "We Jerushulaim," "Ma Godlu," and "Wechol Maminim." A chorus, conducted by H. Wohl, which accompanied the singer in most of the numbers, must be complimented upon its admirable ensemble work.

Miss Kwartin offered the Vilanelle of Dell'Acqua and Arditi's Valse. She has an excellent natural voice, extended in its range and of admirable quality. Her use of it is somewhat ill-advised, and she was further hampered by a natural timidity. She was, however, received with much acclaim, and had to give innumerable encores, as did her father.

The orchestra under Dr. Goetzl did pleasing work in the "Ruy Blas" Overture, Saint-Saëns' Danse Macabre, Goldmark's "Sakuntala" and Meyerbeer's "Torch Dance." F. G.

relegated to the amateurs, had what was in finish and vigor a really professional performance through the medium of the Catholic Operatic Society, of which Reverend William S. Murphy is the diligent and excellent musical director and Joseph Sullivan the stage director. The cast, which distinguished itself, included Grace Wade as *Serpolette*, Marie Boston as *Germaine*, Eleanor Jansen, *Jeanne*; Bernard Poland, *Grenicheux*; Piotr Wizla as the *Marquis*, and Frank Conley as *Gaspard* the miser. The chorus sang with good intonation and was notable for the ease and grace of its stage movements.

D. Hendrick Ezerman's annual recital was one of the piano events of the season. Mr. Ezerman is a well-qualified concert pianist, who appears in concert all too seldom to suit the admirers of his versatility of style and his admirable interpretative insight. Witherspoon Hall contained a very large audience, and one that was deservedly enthusiastic over what was offered it and the artistic manner of the offering. The soloist did especially well in the contemplative and continent values of the two Rhapsodies of Brahms' Opus 79, the Prelude, Air and Finale of Cesar Franck and the Bach

G Major Prelude and Fugue. Other numbers were Debussy's "Reflections on the Water," played with imaginative fancy; the "Petrarca" Sonata, and the Twelfth Hungarian Rhapsody of Liszt, and the air and variations of the Handel D Minor suite. Mr. Ezerman proved equal to all the demands of his program.

The Choral Society gave the first local performance of Pierne's "Children's Crusade" during the week. Henry Gordon Thunder conducted, and the soloists were Elizabeth Earle, Helen Hitner and Helen Heaton, sopranos; Nicholas Douty, tenor; John Vandersloot, basso, and for "the angelic voices," Jane Edel and Alice Rhodes, sopranos; Elizabeth Bast and Elsa Lyons Cook, contraltos. Members of the Philadelphia Orchestra played the difficult accompaniments. The juvenile choruses which did very beautiful work, were made up of children from the Pastorius School, Germantown, trained by George Lindsay, and forty girls from the Girls High School, trained by Katharine Murphy. Director Pearson of the public school music department, Forrest Newmayer, Edna Steinmetz and Frances Cope were also instrumental in drilling the school boys and girls to such good results. W. R. M.

Selling Music by the Pound Is Present Practice of Many Publishers, Says Morse

Young Boston Composer Finds that Quantity Not Quality Is Musical Merchant's First Consideration in Selling His Wares—A Lesson to be Learned from Dealers in Popular Music—Change Scale of Royalties

BOSTON, May 1.—Selling music by the pound, regardless of quality, is the present illogical practice of a large proportion of our publishers, says Arthur Cleveland Morse, a young Boston composer, who is fast gaining a reputation as a writer of individual and musical pieces of the type generally known as "salon music."

"The popular publisher, by some mysterious act of the gods," explains Mr. Morse, "has been endowed with a better sense of the fitness of things than his confrere who treads the higher but no more perilous paths of musical merchandising, to wit, the publisher of so-called classical, standard and sub-standard material. The former realizes that in the domain of Art—or for that matter in the brothels within the domain of Art—to price merchandise by the standard of its mere bulk and weight, neglecting consideration of the factor of quality, is neither justice nor common sense. This lowly person has on his catalog, tunes that retail at ten cents—these he calls popular numbers—tunes that retail at from twenty-five cents to thirty cents—these are designated by the term high grade; and, finally, the aristocrats of the company, 'show numbers' that hover around the mark of forty or forty-five cents. These figures are based not upon the number of pages that the music contains but upon the class and quality into which it roughly falls. The popular publisher realizes the fundamental truth that a cheap tune commands and justifies a low price, that the better the music the less volume of trade in it, and that, therefore, a greater percentage of profit per copy is necessary as the quality increases. Furthermore, with a sense of equity that will, perhaps, surprise you, he allows the composers of this music to participate in the fruits of his sagacity. The writer of a ten-cent number receives a certain flat rate royalty, one-half to three-quarters of one cent, I believe, per copy. The writer of a thirty-cent tune receives an amount approximating five to six times as much. The writer of a show number is fortunate, indeed, from the foregoing figures. Thus the despised impresario of the impressionable—Exhibit A.

"Now for Exhibit B. Here we have the high-brow publisher, scornful and haughty; he chuckles at under the chin and is on the best of terms with all her family. What does this person do, this member of the upper ten who curls a petulant lip at the precepts and practices of his more lowly brother? This man, my dear sir, sells his music by the pound, or yard, if you will—so many pages or yards of salon music, or worse, at such and such a price—an equal number of pages or yards of

more serious musical import at precisely the same price! Leander Fisher, the name comes glibly, and Charles Martin Loeffler priced at their net weights! Isn't this a bit naïve, and a little exasperating, too, for the reason that it leads to this most distressing fact, that musical composition is the only profession or trade (and it partakes of the nature of both) with the exception of the intellectual gambolings of authors and literary scribblers, in which the more time one devotes to its learning the higher skill one develops in its practice, and the more conscientious and exacting one becomes in one's attitude toward the work, the less proportionally one gets in cold hard cash in return for the effort expended.

"Do not forget that composers are human beings. The composer of a sonata for violin and piano may not write his *magnum opus* with one hand and beckon to the dollars with the other, but I will wager the 'Liebestod' from 'Tristan' against the works of Beethoven (that is fair enough, isn't it?) that you cannot produce one composer from that class, or any other class, who would feel at all upset if he received adequate pay for his labor, say on the basis of the present wage scale for ditch diggers and garbage haulers. No! Money does not turn the stomach of any artist, bogus or genuine—far from it!

"But to return. Here is a person, the high-brow publisher, operating on a supposedly higher ethical plane than



Arthur Cleveland Morse, Young Boston Composer

the sagacious and simian-browed popular publisher, but who sells his product on the same basis as a dealer in old iron. It won't do! There is no logical reason why if Leander Fisher, and he is a generic term, should write a piano piece entitled the 'Tit-mouse's Triumph,' of as great a length say, for the sake of variety, as a symphonic poem by John Alden Carpenter, and Mr. Carpenter, in turn, should evolve a one-page song of marked pregnancy, that the song should not command a higher price from the music buying public than the monumental ornithological effort of Mr. Fisher. If this is not fundamentally true, then the market price, to pur-

chasers of *objets d'art*, of a monumental statue of old King Bevo, guarding the portals of some denatured brewery, would be far in excess of a work of, say, St. Gaudens or some other sculptor of like standing. We know this to be not so. 'Quick sales and small profits' does not apply to music of a serious sort. The contrary to the first half of the adage is well established; why be so inconsistent as to retain the latter half in its original?

Invert Price Scale

"I will take an example from another line of business. The gross profits on a piano would make a professional profiteer heckler foam at the mouth, but if he were made to consider the volume of sales in pianos in proportion to, say, that in spool thread, the gentleman would be quickly forced to gargle his tonsils with his own spume. Pianos do not sell as easily or as often as spools of thread, therefore when the opportunity arises it is necessary, to use the vernacular, to make a killing. The same principle should be applied to music of the higher class. Personally, I would cheerfully pay \$2 for a one-page song of the character mentioned a while back, if I had to when cohorts of virtuosi on the meringue motif would not be able for their entire opi, to cozen one-twentieth of that sum, in German money, from my reluctant purse, and I do not believe that I am unique in this respect. If one wants good music one buys it. If one does not want good music, it can be given away and serve no better purpose than kindling the morning fire. Now, if one wants good music and buys it, in Heaven's name make the price such that a more equitable distribution of this world's wealth will be apportioned among the various classes of composers. I do not believe that the writer of good music will ever get what he deserves in this respect but if this revolutionary idea were put into practice he would at least be able to buy a decent pair of shoes, at current prices, with the proceeds of his royalty statement." C. R.

Chief Honors Fall to the Vocal Stars as Newark Festival Opens

But Hageman's Conducting on First Night Makes Profound Impression—Tetrazzini Warmly Applauded at Inaugural—Misses Macbeth and Lenox Triumph in Second Night—Latter Features Six Soloists

NEWARK, N. J., May 3.—The first concert in the sixth annual series given at the Newark Armory under the auspices of the Newark Music Festival Association took place last Friday night. The first night at the festival is never particularly well attended, and the audience on this occasion may not have numbered more than 4000. Enthusiasm was keen, however, and applause was generous. As in past years, C. M. Wiske conducted, and the festival chorus sang, accompanied by an orchestra recruited chiefly from well-known instrumental organizations in New York.

The stars of the evening were Luisa Tetrazzini, soprano; Judson House, tenor, and Richard Hageman, conductor. The famous coloratura was suffering from a bad cough and it is small wonder that her singing was disappointing, in respect both to the perfectness of her technique and the beauty of her tones. The audience, however, were aroused to the greatest enthusiasm by the singing of Mme. Tetrazzini, applauding for some time until an encore was granted after the Mad Scene from Thomas's "Hamlet." The soprano also sang "La Pastorella," by Veracini, "L'Eco," by Eckert, and "Serenata," by Tosti, as her second group, and Benedict's Variations on "The Carnival of Venice" as her last number.

Mr. House contributed the familiar aria, "Una Furtiva Lagrima," with very distinct enunciation but with rather strident tone. He also sang the tenor solos in Mendelssohn's "Hymn of Praise."

The phenomenon of the evening was Mr. Hageman. From the moment he stepped on the stage the magnetic power of this conductor was apparent, both upon the orchestra and upon the audience. He directed Liszt's familiar "Les Préludes" in a manner that brought down a tempest of applause. So highly charged with vital energy was the reading of

Liszt's symphonic poem that the piece stood out by contrast with everything else on the program. The festival association would do a wise thing if they delegated the orchestral division of their concerts to a conductor of Mr. Hageman's calibre, leaving to Mr. Wiske his accustomed work of leading the chorus.

The festival chorus, some 600 strong, gave a very good reading of Dudley Buck's "Festival Hymn," though there was considerable falling off from this high standard in the other numbers, Shields's "Arethusa" and Mendelssohn's "Hymn of Praise." The orchestra also under Mr. Wiske's direction, played the overture to Thomas's "Mignon" and the "Dans L'Aoule" and "Cortège du Sardar," from Ippolitoff-Iwanoff's Caucasian Sketches.

"Light Opera" Night

"Light opera" night at the music festival was in the order of events at the Armory last Saturday evening. Light but long proved to be the outcome of the program, however; for, although the concert began promptly at 8:15, the end did not come until 11:30, and then only through a hastening of proceedings. So interested were the auditors in the soloists, however, that almost everyone stayed until the last number.

There were no less than six soloists on Saturday night's roster; Florence Macbeth, soprano; Elizabeth Lenox, contralto; Robert Quait, tenor; James Stanley, bass; Winifred Byrd, pianist, and Eddy Brown, violinist.

The honors of the evening belong primarily to Miss Macbeth and Miss Lenox. The audience first made the acquaintance of the former in the selections from Balfe's "Bohemian Girl." The soft, clear tones and the simple sentiment which the soprano brought to the singing of "I Dreamt That I Dwelt in Marble Halls," and the skill in coloratura exhibited in "Come With the Gipsy Bride" at once made people take notice, and

Miss Macbeth was applauded loud and long. Her performance was all the more noteworthy because she had to contend against two conditions that do not ordinarily obtain, an over-bold orchestral accompaniment in the aria and an inexcusable lagging in tempo on the part of the conductor in the midst of the *floritura* of the second number. In her solo appearance, the famous "Charmant Oiseau" from "La Perle du Bresil," Miss Macbeth came triumphantly through the task of imitating the solo flute, reaching the final high D and E with clearness and certainty.

Miss Lenox, the contralto, was virtually unknown to her auditors. But she soon proved that she was equal to anything that might be expected of her. Introducing herself by means of Gluck's trying aria, "Che Faro Senza Eurydice," she made a profound impression by the beauty of her velvet voice and the depth of mute sorrow which she evoked from the familiar notes. And all this, in spite of the fact that the conductor started the selection in march tempo, in defiance of tradition and commonsense. A storm of applause greeted the conclusion of the number.

Mr. Quait and Mr. Stanley both did commendable work in the "Bohemian Girl," the selections from C. M. Wiske's "Roundheads," and various solo selections.

Eddy Brown, violinist, played a number of short pieces, all of slight merit musically, and several of them so hackneyed as to weary the listener. The violinist's tone seemed small and thin, though he played with technical finish.

Winifred Byrd played the piano in very fiery style. Her opening number, Liszt's dull "St. Francis Walking on the Waves," did not make a profound impression, but the march from the "Ruins of Athens," delivered with rhythmic energy, caused a volley of applause and a repetition of the march. There was also much applause after the Liszt "Campanella."

Local interest found expression in selections from C. M. Wiske's opera called "The Roundheads." The numbers comprising the overture, scored with amazing thinness; the tenor ballad, "Tis Love," which Mr. Quait had to repeat and which was the most popular of the selections; a baritone solo, two soprano airs, and some sprightly choruses. The music has a flow of melody, but it lacks something in spontaneity and inspiration.

The chorus acquitted itself well, especially in the *a capella* numbers.

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Dear MUSICAL AMERICA:

The veteran and I collided on upper Broadway, and naturally we plunged into a discussion of the musical situation. The veteran seemed to think that the attitude of the critics to conductors of the symphony orchestras was not justified, whenever it was hostile. "For," said he, "without desiring to stir up a muss, let me tell you that the personnel, especially among the first violins, of some of the orchestras is nothing like it used to be years ago. Consequently a conductor like Bodanzky, for instance, who undertakes to handle an orchestra and present the works of the masters, is fearfully handicapped. It is not alone that he has not had sufficient rehearsals to get his orchestra into shape, but that he has not the material, and furthermore, it would be pretty hard for him to get it, for it no longer exists as it used to do in the olden days of the Philharmonic, when Theodore Thomas or when Seidl was with us. One of the reasons for this is that we are not educating orchestral players, nor are we getting them from the other side, so that the old blood is dying out while no new blood commensurate with the old-timers is coming in. There are, of course, still a good many fine orchestral players. But the general average is not what it used to be. And to that extent your conductor, however eminent, is badly handicapped.

"You know," said he, "that that aggregation of Americans that Walter Damrosch is taking over as the New York Symphony Society is not exactly what it seems to be, for a number of the members of the orchestra would not leave their homes in this country. So they were replaced by German and Russian Jews, with a sprinkling of Italians to make the organization orthodox, I suppose.

"So far as Bodanzky is concerned," continued the veteran, "he is unquestionably a fine conductor, especially of the Italian operas. But when it comes to Beethoven, that is another matter. Here, while he is in a sense effective, he does not keep to the traditions which have come down with regard to these works, for the good reason that he does not know these traditions."

Here I interrupted by saying that it was not generally known that Dr. Muck was originally an operatic conductor, and really only learned his business as a conductor of symphonic works in this country, where he got the necessary experience.

"Ah, yes," said my veteran friend. "That is so. But do not forget that Dr. Muck, while he was with us, was concerned exclusively with symphonic work, while Bodanzky goes from symphonic work to the opera, and back again."

"Do you mean," said I, "that the two cannot go together?"

And then we had a beautiful argument, which lasted till we were both nearly run over by a taxicab when we halted on the corner of Forty-second Street and Fifth Avenue, to bid one another adieu, but not before my friend, to illustrate the quality of orchestra

players that the conductors had to contend with, told me a story of how the concertmeister of an orchestra he knew of had come to him, after they had played a little French waltz—"Valse Intime"—and had said:

"Why do they call that 'Waltz on time' when after every two or three bars there is a *ritardando*?"

"So long," said my friend, and away he went.

Some of us had foregathered. Among the party were several persons who are pretty well posted with regard to operatic matters.

"I am glad," said one, "that Marinuzzi has been appointed artistic director of the Chicago Opera Company. He is really a very talented and sincere musician, besides being a conductor of superior quality. Together with Johnson, who will no doubt continue in the position as business manager, they will make a very strong team.

"The result will no doubt be apparent in the next season of the Chicago company."

"I see," exclaimed another of the party, "that Besanzoni, the Italian contralto with the marvelous voice, made a tremendous hit at the Globe 1000th Concert at the Metropolitan. I have never been quite able to understand why some of the critics did not give her the due to which she is entitled. Though she is still a young woman, she has made extraordinary successes abroad, in South America—has been everywhere acclaimed. What's the matter? Is there a clique, perhaps, working in the interest of some other artists?"

"Such things are possible," said I, "though not probable."

"Muzio won't have as much to do next season at the opera, will she?"

"How's that?" queried one.

"Well, you see, Bori is coming over and will probably take her place in some of her rôles. Anyway, if Besanzoni goes on the concert stage she is sure to make a great success."

"Yes," said another, "that is where they can make money. Just think of it! Rosa Raisa, who was almost unknown a little while ago, has been engaged with a fee of nearly \$4,000 for the Maine Festival."

"Say," said a handsome woman who in former years was a great prima donna. "Do you know, some of the Italian artists are becoming millionaires, with the exchange at 20 lire and more for the dollar? They are shipping over every cent they can scrape together. Later, when they get to Italy, they will be able to live like princes. They never had such a time before in their lives."

"Still," said a well-known Italian teacher, "you have to discount that. Prices in Italy are not anything like what they used to be. Everything has gone up, like it has in this country."

"Ah, yes," said Madame, "but not to the extent to wipe out the tremendous difference in the exchange rate."

"Did you notice," said a young Frenchman, "that Caruso has taken a cottage at East Hampton, on Long Island, among that exclusive social set, where he can be happy with his wife and the new baby, Gloria? He is already installed there. You know his favorite son is in this country, studying at one of the colleges. Evidently Caruso thought it safer to stay here than go back to his beloved Italy, after his unpleasant experiences there last summer."

Not long ago some enthusiasts established the Society for the Publication of American Music. Its purpose was to publish the works of a meritorious character in the extended forms, which owing to their serious character and the high cost of publishing music in this country, make it practically impossible for the regular publishers to invest so much money in compositions that will not yield them even the expense incurred, to say nothing of a profit.

The officers of this worthy undertaking to advance the cause of the American composer, are John Carpenter, president; Rubin Goldmark and Mrs. H. H. A. Beach, vice-presidents. I believe, too, that Edwin T. Rice, a lawyer and a fine amateur cellist, is also an officer. Among the leading members are William Burnett Tuthill, former secretary of the Oratorio Society; Daniel Gregory Mason, of Columbia; O. G. Sonneck, who was formerly head of the music section of the Library of Congress in Washington and now is connected with the great Schirmer house. Then, too, there is André de Coppet.

The society is maintained by modest membership fees and recently has made a drive for life memberships, which have been placed at \$100. Among those who have already become life members are

your Editor, and who do you suppose has just responded to the appeal of the society? Why Sergei Rachmaninoff, the great Russian composer and pianist, who is here on a tour. And not only did he become a life member, but what is more, his good wife, Mme. Rachmaninoff, also took out a life membership. Thus the two contributed \$200 to the work of the society.

It seems to me that it would be a graceful thing on the part of certain others of the foreign artists who are here, to follow the example of the Rachmaninoffs and thus show an appreciation of an idealistic enterprise and a certain amount of gratitude to this country for its kind reception of them.

Among those who have been endeavoring, in spite of grave obstacles, to further the cause of good music in this city is Max Jacobs, the conductor of the Orchestral Society, which gave a concert last Saturday at the 71st Regiment Armory, with the assistance of Alessandro Bonci, Anna Fitzu and Sascha Jacobson.

Jacobs is a typical enthusiastic young American musician. He received his entire training in this country. He was only eighteen when he played first violin with the New York Symphony Orchestra, and then played with other orchestras in New York. For several seasons he gave concerts at the head of his own string quartet, and while still in his teens, as they say, he conducted amateur and semi-professional orchestras. About seven years ago, I believe, he made his debut at Carnegie Hall as conductor of the New York Orchestral Society. From the very start he must be credited with having done yeoman service in bringing American compositions and American artists to the attention of the public. He has already performed at the yearly concerts over forty new native compositions in manuscript, and thus has contributed greatly to spread the propaganda for a national expression in music. He was one of the pioneers and as he says himself, the path is far from being strewn with roses.

His one great ambition is to wield the destinies of a permanent orchestra. But he asks, with truth, where in America can an American be appointed conductor? Will America ever wake up to the fact that there are a few American conductors with thorough training and experience, who can conduct as well as some foreigners now conducting in this country?

By the bye, the concert given last Saturday was under the auspices of the United Labor Education Committee, which is made up of twenty-five labor unions. The profit from these concerts is used to spread the best music, with lectures, for the people, in the public schools.

A pretty worthy enterprise all round—and deserving of every possible encouragement.

There are some other young Americans who deserve a good word, namely, the Fleck Brothers, who are the sons of Professor Fleck, who has done such monumental work in the case of music at Hunter College. They say that Fleck is a good politician. Well, I wish that all the musicians were as good politicians, and all the politicians were as good musicians, as Fleck. He is credited with being about the only man in New York who ever got any real money for the cause of music out of the municipal government. Whether he did this by hypnosis or the ouija board is more than I can say.

The only time, I believe, he fell down was during the period when we had a reform government, under the late Mayor Mitchel, who had no use for music whatever, and who with his dear Controller Prendergast, reduced the appropriation for municipal music from sixty or seventy thousand dollars to sixteen thousand.

One of the things that Fleck commenced to do some years ago always appealed to me very strongly. He got together a fine orchestra of the pupils at Hunter College, and having raised it to a considerable degree of efficiency, what do you suppose he did? Why, he took that orchestra around to the various high schools and had them play for the young people, and then he took each section of the orchestra apart and explained to the young people the particular function of the instruments—the strings, the woodwind, the brass, the instruments of percussion, and so on, and thus enlightened the young people in a manner that I do not believe any other public instructor ever attempted before. And you have no idea of the interest he aroused.

Now Professor Fleck's boys take pride in telling us that they are sponsors of

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 220



Michel Gusikoff, Brilliant Concertmaster of the St. Louis Symphony Orchestra, a Visitor to New York Last Week

the All-American Quartet, composed of Ruth Miller, that lovely, talented soprano; Henriette Wakefield, the well-known contralto; Greek Evans, baritone, and Harold Lindau, tenor. For the past ten years, say the Fleck boys, we have battled for American singers and artists, and in everything we have done American singers have been pushed to the front. They have handled the Free Concerts of New York City, the American Art Education Society's "Operatic Evenings," the New York City Orchestra, the Shakespearean Celebration, and the Fourth of July Celebrations of the City of New York.

Some kids are the Fleck boys, don't you think?

You may recall that not long ago the moral city of Chicago was thrown into convulsions by the revelations of a certain lady member of the Chicago Opera Company, by reason of charges which she brought against George Baklanoff, the well-known and popular baritone. The papers were full of it. In fact, Baklanoff was put under bonds for having brought the lady from Europe, whereas it appears that if there was any abduction it was on her part, for she followed the man from Russia to this country. I am not going to mention her, for that is the one thing she has evidently been desirous of—newspaper notoriety.

Anyhow, Baklanoff gave bonds, and so the matter for the time was dropped, until the New York American, with its large circulation, under cover of the lady's name devoted pages in the Sunday supplements for several weeks to more or less scandalous statements with regard to the leading operatic artists in this country, which were presumed to be "revelations" on the part of the lady in question, though I always considered that she was simply used as a mask to cover a well-known writer for the press.

All of which is prefatory to announcing that the lady and Baklanoff were in an apartment in the Rue de La Paix in Paris and as she says, they have made up. Baklanoff, I believe, is singing in Vienna, while the lady is at the Paris Opera Comique, though her press agent says she may go to London later. Evidently, while they have made up, Baklanoff is keeping at a safe distance from his former *inamorata*.

It all goes to show that such people

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

must not be taken too seriously when they have a row.

There are men who write for the New York *Evening Sun* who have a rare wit. One of these scribes, taking Josef Lhévinne, the distinguished Russian pianist as the basis of his humor, describes him as a "champion of the New York telephone system." According to the story that is told, when Lhévinne arrived in New York he brought his wife and two children and a sublime faith in everything American. He found our watchwords were Efficiency and Rush. All you had to do was to order something, and, biff, bang! it was before you in a jiffy. There were our quick lunch, our rapid transit, our elevators, and above all, our telephone.

So it was tragic for poor Lhévinne to have his flowering trust in our efficiency crushed before he had even had a chance to visit the Woolworth Building.

In time the havoc wrought by the daily torture of the telephone began to show on his face. And then one day while telephoning he hit upon the idea of turning the minutes of his dreary waiting to the higher things of life. The results, for Lhévinne, have been amazing, not alone in the field of his English vocabulary and literature, but especially in the realm of soul.

While waiting for "Main 278-J" he memorized "The Lay of the Ancient Mariner," by Coleridge, while upon another occasion he finished one of Cicero's orations without having Central interrupt him once. Lhévinne, however, finds Elizabeth Barrett Browning's "Lover's Sonnets" most suited to telephone needs. Between the time you take down the receiver and the moment when you hear "Number, Please," you have just enough time to read through a sonnet and memorize it.

This communion with the great minds of the immortal dead, with Confucius, with Marcus Aurelius, nay, even with the homely pages of Webster's unabridged dictionary, will confer immeasurable

benefits upon one, Lhévinne is quoted as saying. Furthermore, it eliminates all cuss words, which are nothing but emotional fermentation.

Can you beat it?

Time was, you know, when a European reputation was needed before we would accept an artist. This led to some of our best talent going over to Europe to get reputation and atmosphere, as it was called, with disastrous results to most of them.

But now the tide seems to have turned, for the value of an artist in the opera houses and concert halls of European countries is greatly enhanced by a success at the Metropolitan, or with the Chicago company, or any of the other prominent operatic organizations. And not alone is this true of the singers, players, but it is true also of the dramatic artists who have appeared here and won success.

According to André Laku writing in a leading theatrical daily in Paris, he declares that French actresses who return from a tour in America with trunks full of newspaper notices praising them, have a better chance to sign engagements, even if the French public has not before approved them. The only conclusion, says he, is that if you want to earn considerable sums on the Paris stage, you must first pass through New York.

That sounds strange, doesn't it?

The time has come, it seems to me, when we should let down the bars for the works of Wagner, in English if you prefer, but particularly because Wagner was a Revolutionary and detested everything that we detest in Prussianism, Kultur, as represented by the Hohenzollerns.

And why shouldn't we do it? Surely no people have suffered more in the war than the Italians, and yet after an exile of four years the operas of Wagner have been produced at the Costanzi in Rome, with enthusiastic approval. The first work, I believe, was Wagner's "Val-kyrie," which was given under the conductorship of Professor Vitale. Sarah Cesar was the *Brünnhilde*, Varcari the *Siegmond* and De Angelis the *Wotan*.

William Mengelberg, the noted con-

ductor who is to lead the concerts of the National Symphony next season, in New York, formerly known as the New Symphony, celebrated his 25th Jubilee as the conductor of the Amsterdam Orchestra at the Hague a few days ago. A number of prominent officials and musicians, including Puccini, d'Albert, Elgar, Strauss, Debussy and Mahler, were present. And among others was the Dutch composer, Cornelius Topper, who they say first conducted Puccini's "Madama Butterfly" when it was given at the Garden Theater in this city and was given better than it has been given since, even at the Metropolitan.

A musician who had submitted himself to treatment by a prominent doctor, is reported to have said to the prominent doctor:

"I hear that you sometimes have made a wrong diagnosis and have treated a patient for pneumonia, who afterwards died of typhoid fever."

The doctor was indignant.

"You have been scandalously misinformed," said he. "When I treat a man for pneumonia, he dies of pneumonia."

Anyway you have got to die some time, some how, and you may just as well die of pneumonia as of typhoid fever, especially if it serves the reputation of the doctor, says

Your
MEPHISTO.

Will Give "Aida" at Twelfth Festival of Cornell University

ITHACA, N. Y., May 1.—The last music festival of Cornell University drew visitors from seventy-six cities, and it is confidently expected that the twelfth, to be held in Bailey Hall on May 13, 14 and 15, will be equally successful. Dr. Hollis Dann, head of the department of music and leader of the university Festival Chorus, has announced the program. "Aida" will be given on May 13 by a cast including Louise Homer, Paul Althouse, Thomas Chalmers and Charles T. Tittmann; Elgar's "Dream of Gerontius," on the evening of May 15, will have Edward Johnson, tenor, and Reinald Werrenrath, baritone, as soloists; Franck's "Beatitudes," on the same evening, will include also as soloists, Grace Bonner Williams, soprano, and

Gertrude Quarles, contralto; Ernest D. Button and Anson D. Clark, tenors. Two programs of orchestral music will be given, on May 14 and 15, with Mr. Werrenrath soloist at the second one. The Chicago Symphony, with Frederick Stock conducting, and the University Festival Chorus, will assist throughout the festival.

Marie Bailey Gives Piano Recital at Aeolian Hall

Marie Bailey, pianist, gave a recital at Aeolian Hall on Tuesday evening, April 27. The program, which far transcended the player's interpretative ability, included Beethoven's "Moonlight" Sonata, Op. 27, No. 2; the F Minor Nocturne, Waltz, Op. 64, No. 2; Etude, Op. 25, No. 9; and the G Minor Ballade, of Chopin; the Mendelssohn "Rondo Capriccioso," and a group of Liszt numbers, comprising "Le Rossignol," "Hark, Hark, the Lark!" and the Paganini-Liszt "Campanella." C. P.

Alice Siever in New York and Boston Concert Appearances

Alice Siever, New York pianist and coach, who has been on tour, scored marked success in various concerts and recitals recently. Following her recital in New York jointly with Emma Ecker, mezzo-soprano, on April 16, both artists emphasized their success repeating the same program in Steinert Hall, Boston, Mass., on April 20. They were cordially received by a large audience. Miss Siever added another triumph to her long list through her appearance in Washington, D. C. on April 22 in one of the series of concerts given by the National Society, Daughters of the American Revolution. She provided sterling accompaniments for Raychel Emerson, soprano, who was heard in works of Lieurance, Campbell-Tipton and Cowen.

Charles Gilbert Spross Sails for England

Charles Gilbert Spross, the well-known accompanist, sailed on May 4 on the St. Paul for England with Anna Case. He will appear as accompanist in a number of concerts with Miss Case in London, and expects to return to this country in about two months.

Charles T. Griffes

Died April 8, 1920

All inquiries for his compositions still in manuscript should be made to

PUBLICATION DEPARTMENT, G. SCHIRMER, Inc.

3 East 43rd Street, New York

These compositions have been performed as follows:—

KUBLA KHAN { Boston Symphony Orchestra
Chicago Symphony Orchestra

NOTTURNO
BACCHANALE
THE WHITE PEACOCK
CLOUDS } Philadelphia
Orchestra

POEM for Flute and Orchestra—George Barrère with New York Symphony Orchestra

THREE SONGS WITH ORCHESTRA
(Poems by Fiona Macleod)

"The Rose of the Night"

"Thy Dark Eyes to Mine"

"Lament of Ian the Proud"—Miss Marcia Van Dresser and Philadelphia Orchestra

STRING QUARTET— Flonzaley Quartet

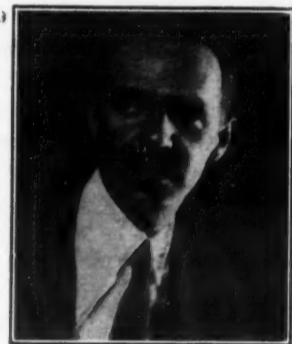
SONATA FOR PIANO— Rudolph Reuter

JAVANESE SONGS— Miss Eva Gauthier

THE WHITE PEACOCK (Danse Fantastique with Orchestra)—Adolph Bolm with New York Symphony and Little Symphony, (George Barrère)

SHO-JO (Japanese Ballet)— Michio Itow

The published works of Charles T. Griffes for voice, piano and orchestra are issued by G. Schirmer, Inc., New York



WHAT THE MUSICAL ALLIANCE IS ACCOMPLISHING

WHEN the Musical Alliance was started, over two years ago, it was not contemplated that its work should be conducted with brass band effects, but with quiet, solid effort all over the country. This is being done. Tremendous results have already been accomplished, showing if the members will only keep together, how much can be won for the furtherance of this great cause in the future.

During the past season, the members of the Alliance have been able to greatly advance the introduction of music into the public schools. The movement for a Music Week, which emanated from the office of MUSICAL AMERICA, has been taken up in leading cities all over the country. In many cities, with the assistance of the Alliance, Civic Music Leagues, embracing all the local musical organizations for the purpose of working together, have been formed.

A great deal of missionary work has been done through correspondence, in aiding those who are furthering musical progress in their respective cities. This of itself is of paramount value and importance.

During the last season a movement for the establishment of musical auditoriums where they are lacking in many cities has gained momentum. A comparison between the programs of concerts, recitals and

especially of the symphony orchestras five years ago with those of the present season will show clearly how the work of the Alliance with that of other agencies is bringing the American musician and the American composer to the front.

The President has been very active and has addressed tens of thousands of people, notably in New York State, Pennsylvania, Maryland and West Virginia. In various addresses not alone in New York City, Philadelphia and elsewhere, in the last few weeks he has spoken to over 100,000 persons, pleading the cause, arousing their interest and eliciting their enthusiastic approval of the movement for the establishment of a National Conservatory of Music and a Ministry of Fine Arts in the national government.

Perhaps one of the greatest accomplishments has been that prominent politicians, among them some of the leading candidates for the Presidency, have become interested, so that the whole movement is now entering within the range of what is called "practical politics." How far this has gone and how some of our leading statesmen and even candidates for the Presidency are taking part in the movement, will be made clear in the forthcoming issue of MUSICAL AMERICA.

A FEW RECENT ENDORSEMENTS

I can assure you all of the principles and ideals of the Alliance are very near and dear to my heart. It is a life-saving movement for American music and the American musician.

The very existence of such an organization gives confidence and encouragement to aspiring young musicians. Only wish that Mr. Freund had realized his beautiful dream some years before he actually did. Perhaps it could have helped me more—individually. However, it is becoming quite a big factor in the progress of my musical sorority "Mu Phi Epsilon," which will benefit me personally since I happen to be more interested in Mu Phi these days than in a career. We keep in touch with the Alliance through MUSICAL AMERICA each week and give three cheers at each of its steps forward.

JUNE ROBERTSON DONNELLY.
Cumberland, Md.

Enclosed find check for \$1, for my annual dues, which I pay gladly, with the same good wishes as heretofore.

JAMES ABRAHAM.
New York.

Enclosed please find check for dues. I have been following eagerly the wonderful work our great president, Mr. Freund, has been doing for us, the workers.

Now in the name of the Grand Cyclops fight the Lusk bill or all is lost and we will all be crushing stones or making shoes. Go to it, and hurrah for Musical Alliance! N. VALENTINE PEAVEY.
Brooklyn, N. Y.

Glad to pay my dues again! It is a small amount for a great cause!

LIBORIOUS SEMMANN.
Dean, School of Music.
Marquette University,
Milwaukee, Wis.

Enclosed find one dollar check for membership dues. I am proud to belong to such an organization.

ETHEL M. BECKER,
Milan, Ohio. Supervisor of Music.

With great pleasure I renew my membership, wishing you and Mr. Freund, its wonderful founder, all success.

CHRISTIAAN KRIENS.
New York.

Enclosed find check for annual dues in the Alliance. You will be interested to know that the Alliance is receiving splendid publicity in the local press, through the work of the press correspondent of the Santa Clara County Music Teachers' Association. The report of the annual convention is being published in installments.

May the influence and power of the Alliance be greatly increased during the present year.

MARJORY M. FISHER.
San Jose, Cal.

Enclosed please find my check for a new subscription to the Alliance—for Miss Hattie Sternfeld.

Likewise, you will find enclosed a separate check for renewal of my sub-

scription. It is a pleasure to be able to contribute to so worthy and beautiful a cause as the Musical Alliance, and I hope before the closing of 1920 a few more members may join, thus strengthening the pillars of this splendid uplift for the sake of musical art.

ALEXANDER HART.
New York City.

It has been very pleasing to note the good effect that the Musical Alliance is having on the public in general.

R. W. GIBSON.
St. Louis, Mo.

Herewith check for the continuance of my membership. It is indeed a privilege to be allowed in your membership. Best wishes.

HENRY LEFKOWITZ,
Conductor, Beethoven Musical Society.
New York.

It is an annual pleasure and privilege to renew my pledge to the Alliance, in which I am deeply interested.

JUNE L. BRIGHT.
Bangor, Me.

Enclosed you will find a check for my yearly dues. It is a pleasure to continue membership in this organization.

MARGUERITE HAZZARD.
Mt. Vernon, N. Y.

I enclose 1920 dues. The December *Alliance News* is interesting and I am looking forward to great achievements in our own great country along musical lines. LULU G. DIVELY.
Berlin, Pa.

I cheerfully enclose dues for the Musical Alliance of the United States, one of the biggest organizations for Americanizing America the country possesses. Hearty wishes for continued success.

WILLARD HOWE.
Washington, D. C.

Enclosed please find my check in payment of the year's dues. I remit this gladly, as I consider it a privilege to belong to an organization with such high aims.

WM. J. FALK.
New York.

Enclosed my yearly dues. Best wishes for the success of the Alliance.

MARTHA M. OWENS.
Dunmore, Pa.

Enclosed find check covering amount of dues. Best wishes for your continued success.

MORTIMER BROWNING.
Greensboro, N. C.

Here you are, my check for dues for 1920. My very best wishes for a successful year.

R. LYNN TUCKER.
Richmond, Va.

It is indeed a pleasure to renew my membership in the Alliance. The results it has achieved are greatly to be praised, and the future certainly promises much larger advances. We are truly proud of what the Alliance is doing.

KATHERINE E. KOCH.
Lindenwood College, St. Charles, Mo.

Enclosed please find annual dues for membership. It gives me great pleasure to be able to join your great organization for the betterment of musical conditions in our country.

DR. SEBASTIAN J. WIMMER.
Philadelphia, Pa.

Enclosed is check for dues. More success to the Alliance! Its objects are more than worthy; they are essential in these days of Puritanism and wild-eyed reformers.

EVERETT TITCOMB.
Boston, Mass.

I am always happy to inclose my year's dues for the Alliance, as I fully realize the value not only in ideas, but of the constructive effort put forth to harmonize and develop the musical interests of this nation.

Always thanking you cordially,
SUSAN YOUNG GATES,
Editor, The Relief Society Magazine.
Salt Lake City, Utah.

I enclose herewith my check for the current year's dues. I congratulate you on the good work you are doing for music in this country, and urge that you keep up that good work. FORTUNE GALLO.
New York.

Please find enclosed check for admission of membership in the Alliance for 1920. I am greatly in sympathy with your aims. With the very best wishes for your success, I am,

FRANK W. MATHEWS.
Yates Center, Kansas.

Enclosed please find \$1, my yearly dues. I am very happy to be one of your number. ELIZABETH MCCABE GILMORE.
Los Angeles, Cal.

I enclose check for \$1 and wish to thank you for having made it possible for the United States to reap the wonderful benefits of your uplifting work, for such do I consider the Musical Alliance. (MRS.) RAY M. EBERSON.
Texarkana, Tex.

In enclosing \$1 for my membership in the Musical Alliance of the U. S., I failed to state that my attention was brought to the aims of the Alliance as being superb, by the contribution of Mr. Emil Medicus in his magazine, *The Flutist*. With many such donations as this, and with a continued display of enthusiasm, it would not be long before music would have its proper place in the hearts of the people of America.

LAMAR E. STRINGFIELD.
Asheville, N. C.

It is with great pleasure that I enclose my annual dues to the Musical Alliance. I am very glad indeed that it has met with such great success.

MRS. GERTRUDE EYLES.
West Philadelphia, Pa.

Enclosed check my dues for, 1920. Wish the Alliance much success.

MARY A. LYNCH.
Hazleton, Pa.

Enclose check for dues for membership. Congratulations on the success of the Alliance. ELLA MAY SMITH.
Columbus, Ohio.

Enclosed please find current year's dues in the Musical Alliance. Please allow me to congratulate you upon splendid leadership in a noble cause.

FLORENCE L. C. BRIGGS.
St. Paul, Minn.

Enclosed please find dues for the year 1920. You are doing a noble work. Success to the Musical Alliance of the United States. MRS. DAVID J. GAIRAUD,
Sec'y Santa Clara County Branch State Music Teachers' Association.
San Jose, Cal.

I herewith enclose my check to cover dues for my yearly membership in the Musical Alliance. I fully realize the importance of the Musical Alliance, and feel proud to be associated with an organization that is ever on the alert for the benefit of all forms of art. Being just in judgment for the welfare of musical endeavors, Dr. John C. Freund is to be congratulated upon his latest achievement, namely, the establishment of a National Conservatory of Music, and every musician should offer their encouragement in some form, that Dr. Freund's efforts will become a feature of the Senate.

Cordially,
J. VIRGINIA BORNSTEIN.
Atlantic City, N. J.

I wish to join the Alliance, because of its worthy cause. Every good cause progresses slowly, however, but patience will overcome many difficulties. A National Conservatory and a Ministry of Fine Arts should be instituted without argument and elevated above the political plane, if such a thing were possible. Hope the time may not be far distant when Mr. Freund's hard fought for ideals will come to a realization.

(MRS. EDGAR) M. EDITH AMOLE
Reading, Pa.

I enclose my dues for the ensuing year. I take great pride in belonging to the Alliance.

JOHN LUND.
Buffalo, N. Y.

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CARL FISCHER

New York Boston Chicago

“THE ACE OF BARITONES”

ARTHUR MIDDLETON



Has Sung over Sixty Concerts this Season with unvarying success including many return dates—Herewith are reproduced some Chicago notices of last season and this in both recital and oratorio.

April 1919-Recital

Chicago Tribune, April 16, 1919.

A singer so good that he is lonely in his class.

Chicago Daily Journal, April 14, 1919.

Unquestionably the greatest oratorio singer in America.

Chicago Daily News, April 16, 1919.

His English diction ranks easily as the clearest on the concert stage of the day.

Chicago Evening American, April 16, 1919.

Arthur Middleton's name alone should draw crowds.

Chicago Daily Journal, April 16, 1919.

Middleton projected a superb performance, one that had voice, style, enunciation and feeling, all of a high degree. It is the exception to find such a voice and such good singing in combination. Usually one or the other predominates. Neither did here.

April 1920-Oratorio

Chicago Evening Post, April 15, 1920 (Karlton Hackett)

Mr. Middleton had the voice and the oratorio tradition, not the old fossilized formula which made the vocal ornamentations sound like laborious exercises, but the tradition which enabled a man so to comprehend the spirit of the music as brought out the meaning with vitality. "Thus Saith the Lord" was not a mere form of speech as he said it, but a proclamation to which men would give heed. What followed received attention because of the authority with which the singer sent it forth.

The Daily News (Maurice Rosenfeld)

Of the quartet, Arthur Middleton, the eminent baritone, was the particular star. Authority, beautiful vocal investiture, clear diction and style marked his work and drew forth the evident approval of the audience which filled the Hall.

Chicago Evening American (Herman Devries)

Among the soloists Arthur Middleton deserves first mention for an ideal interpretation of his part. His understanding of oratorio is indisputably authoritative.

Chicago Herald and Examiner (Henrietta Weber)

Arthur Middleton, for instance, could not be improved upon. No one sings the bass role in "The Messiah" better than he.

Chicago Daily Tribune (W. L. Hubbard)

Mr. Middleton was authoritative and vocally gratifying in the bass solos.

Chicago Journal (Edward C. Moore)

Arthur Middleton was the baritone, undoubtedly the finest oratorio singer in America. He has sung this music many times in the past, but he never gave a more stirring performance than last night.

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Mr. Middleton Records for the Edison Phonograph

Fitchburg's Festival Yields Triumphs for Artists



Principals of Fitchburg's Most Successful Spring Festival: Left to Right—Arthur Middleton, Inez Barbour, Merle Alcock, Paul Althouse, Vera Curtis, Reinald Werrenrath; Eleanor Sheib, Accompanist; Herbert I. Wallace, President of the Choral Society; Sophie Braslau

FITCHBURG, MASS., May 1.—Never previously in the history of music in Fitchburg has such enthusiasm been shown as that displayed during the annual spring festival of the Fitchburg Choral Society on April 22 and 23.

Despite the fact that two artists scheduled to appear on the festival program were obliged to cancel owing to sickness; despite the fact that the rain which began the day previous to the festival continued uninterruptedly during the two days' program, the festival can be classified as the most successful that the local society has ever held, and the pages of the history of the local society are marked with many successes which have given the city of Fitchburg a name and reputation which has grown in importance among the festival cities of the country. The entire city, as never before, seemed back of the efforts of the society. This was manifested through an unequalled demand for season tickets and the spirit which resulted in the city displaying decorations on its buildings as never before.

It is seldom that a city of the population of Fitchburg (45,000) can present such a program as that offered this year. A remarkable chorus of 260 voices, possessing great tonal quality, an even balance, power and ability in attack, and an enthusiasm for and appreciation of the deeper meaning of the choral works performed, under the direction of the master hand of one of the greatest choral conductors the country has produced, Nelson P. Coffin; an orchestra of forty players selected from such orchestras as the New York and Boston Symphony orchestras, under the direction of Louis R. Eaton; and a group of eight of the leading soloists of the country, admirably chosen for the parts assigned them, made up the festival forces—forces which could most adequately meet the exacting demands placed upon them.

Wanted: An Auditorium

The Fitchburg Festival is not, and never has been, a financial success—nor will it be until some provision is made for an adequate auditorium to meet the demands of patrons. Suffice it to say that City Hall was filled to capacity at each concert and standing room was freely sold and at a premium. Every season ticket was sold two weeks in advance—something unheard of in Fitchburg, and which is a testimony to the fact that the people of this vicinity are awakening to the musical opportunity provided, and that in general excellence this festival is unapproached by any festival in the country.

Herbert I. Wallace, president of the Fitchburg Choral Society, is sponsor for the city's great effort in the line of music. Not only does he stand back of the society financially, meeting the deficit which follows, and the deficit annually reaches into the thousands of dollars, but due to his insistence upon and his belief in the educational value of music, to his strict adherence to the fitness of things, to his determination to give to the city the best that can be procured in music, the success of the festival can be attributed. The success of the Fitchburg Festival is measured by the general excellence of its programs and their educational value and not by the financial returns. The educational value has been appreciated by the United States Government and was di-

rectly responsible for the elimination of the collection of the war tax this year.

That which Mr. Wallace is doing and has done for Fitchburg in the past is appreciated by the people of the city was shown when, on the second evening of the festival, he was presented with a beautiful basket of roses by the members of the Choral Society and the audience arose en masse and applauded vigorously. It was a tribute of a people showing their appreciation of the generous public spirit which has characterized his efforts, making him not only a "great teacher," but a friend to all.

And Mr. Coffin was not forgotten. The place he has won among Fitchburgers was shown by the presentation of a sum of money by the members of the chorus. This year marked the eleventh season that he has conducted the society. His success has been marked, and under his direction the chorus has become most efficient. It is the hope of Fitchburg people that the Wallace-Coffin combination will long remain at the head of Fitchburg's largest musical effort.

An innovation provided for the first time at a Fitchburg festival was the staging of a public rehearsal on the evening preceding the formal opening of the festival program. It met with decided success, City Hall being well filled despite the miserable weather. The full chorus, full orchestra, with the soloists of the first evening, and Anna Woolman of Springfield, soprano, were heard to distinct advantage. The public rehearsal promises to become a fixture in the annual program.

The Soloists

The 1920 festival marked the first appearance of Sophie Braslau in Fitchburg. This city has been fortunate in hearing many of the world's famous artists. It has never heard a greater artist than Miss Braslau. Her triumph was complete. Her remarkable voice and interpretation, her absolute vocal control, her most pleasing personality and manner made her a prime favorite with her hearers. Never has Fitchburg listened to such superb artistry as that displayed by this gifted contralto. Time and time again she was recalled by the applause of the audience, which was loathe to let her go. Braslau came, was heard, and conquered. Her hearers are looking forward to her re-appearance in the near future.

Sharing honors with Braslau was Reinald Werrenrath, who is a decided favorite in Fitchburg. This year marked his third appearance at the local festival. On his previous engagements Fitchburg has not had the best of opportunity to hear this sterling baritone to advantage. In 1918 he sang the baritone solos in Hadley's "Ode to Music," while in 1919 he sang in the "Beatitudes." Fitchburg rejoiced this year, for he not only appeared in Gounod's "Redemption" but as soloist with Miss Braslau on the Friday matinee program, scoring mightily in the Massenet aria "Vision Fugitive" from "Hérodiade." In his encore number, "Drink to Me Only With Thine Eyes," he was superb, literally carrying the audience off its feet. He was given a tremendous ovation.

The festival also provided an excellent group of artists: Vera Curtis of the Metropolitan, and Inez Barbour, sopranos; Merle Alcock, contralto; Paul Althouse, tenor, and Arthur Middleton, bass-baritone, all of whom scored heavily in the difficult parts assigned them in the choral works, making the most of

their limited opportunity to show their vocal brilliance, while Gwilym Miles, an eleventh hour substitution, scored in the "Death of Minnehaha" and in the miscellaneous program which followed on the first evening of the festival.

Prizes Presented

An annual event in connection with the Fitchburg Festival is Presentation Afternoon. It has been Mr. Wallace's custom for the past few years to present cash prizes aggregating \$300 to students of the State Normal School and the Fitchburg High School for the best essays written upon selected musical subjects. These prizes are presented on Thursday afternoon of Festival Week at a gathering of the students of the two schools at City Hall. The subject of the high school essay this year was "What Is the Most Potent Influence in Awakening Musical Interest in a Community?" The prize winners were Stella Cushing, first (\$75); Albert Sumner Lawrence, second (\$50), and Doris Katherine Upton, third (\$25). The Normal School winners upon the subject "Level Roads Run Out from Music in All Directions" were: First, Cecelia Farrell of Leominster; second, Ruth Wetmore of Leominster; third, Theresa Aidden of Swansea.

As an added feature, Sophie Braslau, one of the leading festival artists, sang "The Greatest Miracle of All" and "Jasmine Door." The program closed with a rehearsal of the Festival Chorus with orchestra, the students being given the opportunity to hear parts of the choral works of the festival.

The Opening Program

When the festival formally opened on Thursday evening every seat in the auditorium was taken and standing room required. The choral works were Cole-ridge-Taylor's "Death of Minnehaha," which opened the festival, and the "Church Scene" from Mascagni's "Cavalleria Rusticana," the closing number on the first evening's program. None of the artists originally scheduled to appear were present. Owing to sickness Emilio de Gogorza was obliged to cancel all engagements. Royal Dadmun, engaged at the time of Gogorza's cancellation, and Ottilie Schillig, the young soprano, were both obliged to cancel on the day previous to the festival owing to sickness. The society was particularly fortunate in securing Inez Barbour and Gwilym Miles as eleventh hour substitutes. Both acquitted themselves with great credit.

The singing of the chorus was especially noteworthy, this excellent body of singers entering into the spirit of the works with a feeling of surety which was gratifying. The pianissimo passages were especially fine, while the quality and volume of tone in the passages requiring vocal power were noticeable. Moreover, every eye was upon the conductor and the attack and phrasing were near perfection. Seldom can be found a better alto section. The soprano section was almost its equal, while the male sections were of such a character as to provide an excellently balanced chorus.

In the miscellaneous program of the evening Sophie Braslau and Gwilym Miles shared the honors. Miss Braslau was heard in the "O mio Fernando" aria from Donizetti's "La Favorita," and the Cluck aria "Che farò" from "Orfeo ed Euridice," while Miles contributed two arias, scoring particularly in the "Eritu" aria from the "Masked Ball." Both artists were tendered ovations.

Inez Barbour was particularly effective in the "Church Scene" from "Cavalleria."

The Friday afternoon program, orchestral in nature, with Braslau and Werrenrath as soloists, attracted another capacity audience. The program was excellently arranged and contained such orchestral numbers as Mozart's "Jupiter Symphony," Tchaikovsky's "Nut Cracker Suite" and Liszt's symphonic poem, "Les Préludes." The orchestra—the best that has appeared at a local festival—was adequate, while the program was the most pretentious ever given at the orchestral matinee of a Fitchburg Festival.

Braslau repeated her triumph of the previous evening, singing "The Brindisi Drinking Song" from Donizetti's "Lucresia Borgia" with wonderful effect. The command that she has of her voice, its volume and its range, combined with her complete artistry, commanded the warmest applause and she was compelled to respond again and again to repeated encores.

Werrenrath was received with tremendous applause. His voice, rich in quality, was most effectively displayed in the "Vision Fugitive" aria of Massenet. The artist has every reason to be pleased with the reception tendered him, for no artist is more popular in Fitchburg than this superb baritone.

Gounod's "Redemption"

Gounod's "Redemption" was given on Friday evening in its entirety by the full festival chorus of 260 voices, the orchestra of forty players and the following soloists: Vera Curtis and Inez Barbour, sopranos; Merle Alcock, contralto; Paul Althouse, tenor; Reinald Werrenrath, baritone, and Arthur Middleton, bass. As on the previous evening the performance was notable from the standpoint of interpretation. The singing of the large chorus was excellent; the orchestra equal to the demands placed upon it, while the artists—a group of the best that could be secured—in every way met the requirements of the work, which are exacting to the last degree. "The Redemption" provided a most fitting close to a most notable festival. Those having the festival in charge may rest assured that its equal would be hard to find. All the exacting details and requirements were well met. The artistic triumph followed as a result of the balance of all contributing elements.

The officers of the Fitchburg Choral Society are Herbert I. Wallace, president; John G. Thompson, vice-president; Katherine Smith Fales, secretary; G. Burton Ford, treasurer; Fred L. Wallace, librarian; Mrs. Cornelius Duggan, Carrie M. Jobs, Mrs. R. B. Lyon, Elizabeth D. Perry, Mrs. F. A. Young, H. F. Bingham, M. A. Cutler, Leon S. Field, J. M. Hubbard, Dr. Charles T. McMurray, William R. Rankin and George S. Webster, directors.

The festival committees included the following chairmen: Artists and Program—Herbert I. Wallace and Nelson P. Coffin. Printing—Herbert I. Wallace and William R. Rankin. Publicity—Leon S. Field. Reception—John G. Thompson, Leon S. Field, acting chairman. Tickets—M. A. Cutler. Hall and Stage—George S. Webster.

Plans are now under way for the 1921 festival. Nelson P. Coffin has been re-engaged as conductor, and it is expected that the "Damnation of Faust," by Berlioz, will be the principal work selected for presentation. LEON S. FIELD.

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HAGERSTOWN COMMUNITY SPIRIT IS STIMULATED BY MUSIC WEEK WITH MR. FREUND AS CENTRAL FIGURE

Maryland City Devotes Itself Enthusiastically to Seven Days of Concerts, Addresses and Meetings—Editor of "Musical America" Acclaimed by Local Press and Public for His Part in Making Celebration a Success—Urges Musicians to Co-operate to Make People Realize What Music Can Do to Make the Home Happier and the Community More Prosperous

HAGERSTOWN, MD., April 24.—The first Music Week ever held in this old and prosperous city has just closed in a blaze of glory, thanks to the Musical Bureau of the local Chamber of Commerce; thanks to the co-operation of all the various musical clubs and associations, and particularly to the coming of John C. Freund, the veteran editor of MUSICAL AMERICA, who proved to be an inspiration and the climax of the festival, through the various addresses which he made. He came at the invitation of the Chamber of Commerce, of the Mayor, and of all the leading musicians and teachers.

Hagerstown, which lies to the Northwest of the state, boasts of being one of the oldest settlements in Maryland. Here, in times gone by, came many sturdy men with their families from Germany and also from Scandinavia. The old names have been preserved, but the bearers are proud of the fact that for two, and even three generations, they have been Marylanders.

The city boasts a number of valuable tanneries and other factories, and takes particular pride that nearly forty years ago M. P. Möller, who has won a national reputation as a manufacturer of pipe organs, settled here and is to-day turning out from his fine plant more organs than the whole United States used to turn out when he started.

Just now Hagerstown is also on the crest of a wave of enthusiasm through the discovery that it has made the largest per cent of gain in population in the state since the last census.

Realizing that the function of a Chamber of Commerce is not only to try to make a larger but a better city, the local Chamber of Commerce organized the Musical Bureau of Hagerstown, in September, 1919. This bureau is made up of representatives of all the leading civic and musical organizations of the city. The organization was perfected for the purpose of bringing together all musical people, so that they would work harmoniously to promote general community music and to execute such municipal musical functions as might be arranged for.

Among the accomplishments of the Bureau was the arrangement with one of the local papers to carry each Saturday morning a Musical Page. This page is edited by one of the local musicians. It has proved to be a notable success.

Another activity of the Musical Bureau was the arrangement for community singing about the community

Mrs. H. L. Meredith, Editor of the Hagerstown Musical Page, Chairman of the Musical Week Committee

Christmas tree during holiday week. The leading vocal instructors were asked to take their classes out to lead the singing on various nights. Some of the larger church choirs and the glee clubs from the high schools were asked to participate. Great crowds attended the community singing, while the Municipal band gave two out-of-door concerts.

How Music Week Was Planned

Finally the time came, inspired by the Music Week in New York, the first suggestion of which came from the office of MUSICAL AMERICA; inspired also by the wonderful results already obtained by the Musical Alliance of the United States, when it was determined to plan a Music Week for Hagerstown, from the 18th to the 24th of this month. The plan was that this Music Week should be purely local, with one exception, and that was the inviting of John C. Freund, editor of MUSICAL AMERICA and president of the Musical Alliance, to make the principal addresses, one of them at a large community meeting, the other at a joint dinner of the Chamber of Commerce, the Rotary Club and all the musical organizations, and it was also arranged to have Mr. Freund speak in the high schools of the city.

So much has been said and printed about this wonderful man who gave America, half a century ago, its first



E. N. Funkhouser, President, Hagerstown Chamber of Commerce



Simms Jamieson, Manager of the Hagerstown Chamber of Commerce



Samuel S. E. Minium, President of the Musical Bureau of Hagerstown

Cassel distinguished themselves. Wednesday, in Nixon's Academy of Music, was the great Community Night. Here the Choral Society was in charge and gave a very interesting program, with W. Guy Kline at the organ, to the delight of the large audience.

Mr. Freund's Main Address

It was here that Mr. Freund made his main address. He thanked the press for the many courtesies extended him, told

the audience that over a generation ago he had arrived in Hagerstown on a visit to his old friend, the veteran organ builder, Mr. Möller. He showed that while Mr. Möller, in spite of the disasters he had suffered through being burned out twenty years ago, had made some money, he had also put Hagerstown on the musical and artistic map of the United States.

He congratulated the local Chamber of Commerce that its ideal was not merely to secure material prosperity, but to make Hagerstown a better place to live in.

He referred to the number of good teachers, musicians, pianists and organists in the city, and thanked the manager, Mr. Jamieson and the Chamber of Commerce for the courtesies shown him. He especially mentioned Mrs. J. C. Byron, Mrs. Meredith, Mr. Minium of the great Stieff house, and others who had entertained him.

In the course of his address he briefly sketched the rise and progress of musical knowledge and culture in the country; described the growth and development of the musical industries, which had always been back of the musical life of the people, and told us that the time had come for us to establish our musical and artistic independence. He interspersed his address with a number of humorous and also pathetic stories. He was listened to with the closest attention by the audience that filled the auditorium, among whom were all the prominent social and business lights of the town as well as all the local musicians and teachers. His address was frequently punctuated with applause and at the conclusion he received an ovation.

On Thursday afternoon Mrs. J. C. Byron and Prof. Roy McMichael gave a piano recital in the Chamber of Commerce auditorium, which was crowded with an enthusiastic audience.

Chamber of Commerce Banquet

The great feature of Thursday night was the banquet given in the Chamber of Commerce auditorium by the united Chamber of Commerce, Rotary Club, and all the Hagerstown musical organizations, at which Mr. Freund was the guest of honor and principal speaker. He was felicitously introduced by Attorney Robert H. McCauley. Mr. McCauley referred to Mr. Freund as an outstanding figure in the musical world of the country.

[Continued on page 14]



EDNA MAMPELL

Contralto

"A group of French songs was sung with a tense, gripping effect that caught hold of her audience."—New York Telegram, March 24, 1920.

"A real contralto voice of pleasing quality and a sincerity of manner which made a decidedly favorable impression."—New York Evening Mail, March 24, 1920.

"Displayed above the average of qualification for a career on the concert stage... voice is warm and sweet... has considerable interpretive powers and variety of expression."—New York Telegraph, March 24, 1920.

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HAGERSTOWN'S COMMUNITY SPIRIT STIMULATED

[Continued from page 13]

In the opening part of his address, Mr. Freund spoke of the importance of maintaining the local papers. He told of the functions of the local press. He also told of the great burden laid on the press of the country to-day, through the restrictions imposed upon it, and also through the rising cost of production. He paid a high compliment to Mr. Möller, the veteran organ builder, who sat at his side, and also referred in terms of praise to the choral society which rendered the musical numbers of the evening.

Urges Co-operation Among Musicians

He particularly urged the musicians and music teachers to get together, and told them that their real fight was not with one another, but with the ignorance and indifference of the mass of the people. He showed what great progress had been made in Milwaukee and St. Louis by the musicians and music teachers and those interested in music getting together and organizing a Civic Music League.

He then took up the question of the importance of proper instruction in music in the public schools, and spoke of the splendid reception he had received from the pupils when he had spoken at the boys' as well as girls' schools. In speaking of the need of better school accommodation, he aroused great applause when he asked those present what their greatest asset was.

Was it their wealth? No!

Was it their factories? No!

Was it their banks, or other business institutions? No!

It was their children! And it was therefore of the highest importance that they should be well housed and be brought up with some appreciation of the value of music.

He then briefly reviewed the value of music to a community, not merely in a social or artistic and cultural way, but in a positive dollar-and-cent business way. He showed how the furtherance of music in any city helped develop it, helped real estate and business interests. He showed how the citizens of many large cities, like Minneapolis, for instance, subscribed considerable sums to send their orchestras and other musical organizations on tour, as the finest advertising propaganda they could make for their particular communities.

He spoke of the unquestioned influence the terrible conditions in Europe, notably with regard to the relations between the sexes, must in time exercise on this country. He described the breaking down of social life abroad and of the moral code, owing to the terrible destruction of millions of the finest males, which as a result had brought forward proposals even from distinguished statesmen for a breaking down of the marriage relation for the purpose of making good the losses in population. For this

reason, he said, it was of the highest importance to encourage all influences that made for a better, saner home life in this country, so that it might be able to resist influences which were almost too horrible to contemplate. This part of his address provoked prolonged applause.

"We Want a Better Life!"

In his peroration, he visioned the future of this country, how we should have more music for the masses of the

people, that we should give greater encouragement to our own musicians, teachers, composers, and so give a definite answer to the great world cry of to-day: "We want a better life!"

After his address a large number of the diners, comprising all the most important musical and social representatives of the city, gathered about Mr. Freund to congratulate him.

On Friday afternoon, in the auditorium of the Chamber of Commerce, the piano pupils of Laura Jane Chaney gave a

very successful recital and that night the Music Week was closed in the same auditorium by a most interesting concert, in which the Broadway High School Glee Club and the Surrey High School Glee Club and Orchestra participated. The house was crowded to the doors.

The local press gave the various proceedings during Music Week considerable attention. The *Herald*, our morning paper, spoke of Mr. Freund as "without doubt the most important figure in musical circles in this country to-day."

PARIS HEARS SOME ADMIRABLE PREMIERES AS THE SEASON WANES

New Lalo Work of Much Charm Heard at the Colonne—Société Nationale Brings out Sangra's Quartet—Ricardo Vines Gives First Presentation of Suite of Poulenc—Other Conductors Prepare for Continental Trips—Wagner Back in the Operatic Répertoires

PARIS, April 15.—The season being in its decline, our orchestra conductors are getting ready to leave on tours.

There is little to be said of recent concerts. "Guitare," a short and still unpublished work of Edouard Lalo, made a tardy appearance at the Colonne concerts and had a great success. One finds in this exquisite page the melodic charm, the incisive rhythm, the light instrumentation which gives so much value to the style of the master of "Roi d'Ys."

The concerts of the Société Nationale have brought a certain amount of novelty into a field overcrowded with classic or contemporary works of great beauty, but too well known to be exploited so frequently. The old, yet always young, society brought out a quartet by Mr. Sangra, remarkably well played by E. Saury, E. Poire, P. Brun and L. Logge. This quartet, although a little long in development and a little aggressive in its sonorities, offers, particularly in its slow movement, is the work of a musician who lacks neither creative gifts nor technical ability.

At the same session Ricardo Vines, whose talent is always given so generously to new productions, made known a suite for piano in three parts by Francis Poulenc, exquisite in sentiment, in color and in facture. Ricardo Vines also played a number of works of the kind in which he excels—numbers by Rimsky-Korsakoff, Akimenko and Manuel de Falla. The three poems of the sixteenth century, delicately sung by Mme. Lucy Vuillemin, brought to light fine musical

qualities, the rhythmic grace and the poetry of Raymond Charpentier. Jane Laval delightfully expresses the sentiment which impregnates the two Arabian poems of V. Tommasini and the three pieces of "En blanc et noir" by Claude Debussy were excellently performed by Marcelle Meyer and poor Juliette Meerovitch, a brilliant pupil of Alfred Cortot, who several days later was suddenly to die at the age of twenty-four, after having considerable success at a concert at the Hague.

As to other conductors, Gabriel Pierné is leaving on the 18th for Stockholm, where he will conduct on the 25th and the 29th at the Auditorium two concerts of French music. At that time he will present the second Symphony of Vincent d'Indy, a symphony and "Le Chasseur maudit" of César Franck. "Raimundo" and "Les Paysages Franciscains" of G. Pierné, "Iberia," by Claude Debussy, "Ma Mère l'Oye," by Maurice Ravel; "L'Apprenti sorcier," by Paul Dukas; "España," by Emmanuel Chabrier, and the "Carnival Romain" Overture of Berlioz.

Camille Chevillard, on the other hand, is preparing for a tour of Switzerland during the first two weeks of May. The Lamoureux Orchestra will be heard under his direction at Basle, Zurich, Berne, La Chaux-de-Fonds, Lausanne and Geneva. The association will give at the beginning and at the end of this trip two concerts at Strassburg and at Lyons. The program will include works by Saint-Saëns, Franck, Lalo, Chabrier, Debussy, Ravel and as the principal classic work, the Fifth Symphony of Beethoven.

During these times Wagner is quietly returning to our stages. The opera at Lyons was first to give the signal. The "Walküre" has been remounted with Verdier, Laskin, Delpany, Mmes. Carlyle, Storga and Montazel without having stirred up any dissent. This is perhaps a premonition of the present return to the Parisian repertoire. Wished for by some, regretted by others, this return will at least have the advantage of ridding the programs of the concerts of the exaggerated number of Wagnerian fragments, which during the last few months have been crowding out works of the more symphonic character. "Parsifal," "Lohengrin," "Tristan," "Meistersinger," "Tannhäuser" have been heard as often if not oftener than Beethoven, to the detriment of works originally intended for a symphonic program.

One of the most interesting events of the week was that historic Padeloup concert, where Rhené-Baton had adjoined on his program the names of Emmanuel Chabrier and Paul Dukas. Dissimilar as they are in temperament and in the nature of their works, these two great musicians united for the occasion by a common friendship, which united the one and unites the other to the lecturer, Vincent d'Indy, composed a kind of symbolic picture of the diversity which contemporary French production offers in such spontaneity and abundance.

Miss Alexandrowicz returned successfully to the opera as *Marguerite*, in "Faust." Mme. Maria Kousnetzoff sang in a startling manner in "Traviata" at the Opera Comique, and will shortly be heard as *Manon*, *Tosca* and *Mme. Butterfly*.

At the opera they are still preparing the "Legend of St. Christopher," by Vincent d'Indy, with Mr. Franz as St. Christopher, Mme. Germaine Lubin as the Queen, Mr. Delmas as the Hermit, Mr. Rouard as the King of Gold and Mr. Huberty as the Narrator. This exceptional cast is ready to sing the work at any moment, but a complicated *mise en scène* is given as the cause of the delay of the first performance.

ROBERT BRUSSEL.

NEW MANAGER FOR GREENE

Young Baritone Will Have Busy Season under Evelyn Hopper's Direction

Walter Greene, the young American baritone, late of the Society of American Singers, who has just gone under the management of Evelyn Hopper, will have a long and busy season, the dates of which will be announced shortly. Mr. Greene is now appearing in spring and summer concerts, booked during the past season. He appeared as soloist in the first of the "matinee musicales" at the Nutley, N. J., Field Club, under the direction of Caryl Pensel. Mr. Greene's first number was the aria from Diaz's "Benvenuto Cellini," "Combien de Fois au Jour." His first group of songs included "Spiagge Amate," by Gluck, "J'ai encor un tel pite," by Adam de la Hale, and Massenet's "Legende de la Sauge." The final group was of four modern English songs, the first being Gantvoort's Negro spiritual, "Golden Crown," "The Lamplit Hour," by Penn, Forsyth's "Tell Me Not of a Lovely Lass" and Busch's "The Eagle."

Another concert at which Mr. Greene appeared as soloist was the second of the 1919-20 season, presented by the Plymouth Institute Choral Club, under the direction of Bruno Huhn, Wednesday evening, April 14. The second group began with an interesting Indian Lullaby by Carl Busch. Mr. Greene also substituted at the last minute for Dicie Howell at a recent concert of the Criterion Club, at the Hotel Plaza, when the soprano was taken suddenly ill. He scored in several arias and groups of songs, being assisted by Daniel Wolf, pianist. Miss Howell's appearance with the Criterion Club has subsequently been changed to May 7.

Another Conspicuous Success for ROSALIE MILLER SOPRANO



Was her second appearance as soloist at the
Metropolitan Opera House
Concert, April 11th, 1920

Of Significance Are Her Engagements
for the near future, including
Two Guest appearances with the

San Carlo Opera Company
In Providence, R. I., May 11 and 12

"NEDDA" in PAGLIACCI
"MICAELA" in CARMEN

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Charles de Harrack Expounds His Views of Piano Technique and Interpretation

Russian Pianist Offers Some Solutions of Disputed Technical Matters—Playing Chromatic Octaves and Scales—Defends Rhythmic Liberties—Will Tour Country Next Season

By HARRIETTE BROWER

CHARLES DE HARRACK, another pianist from Russia, now resident in this country, made his formal debut in New York a few days ago. He played a long and interesting program, which gained the approval of the critics for various good qualities, one of which was a musical, responsive tone. Mr. de Harrack has played before in America, but this occasion was his first recital. He intends concertizing on a much larger scale next season, and is already booked for a goodly number of appearances.

In conferring with the pianist in regard to his former pianistic studies, his ideas of technique and interpretation, he related that he had obtained some of his musical education in Germany, Berlin and Leipzig, but the greater part in Vienna, where he had resided for ten years. He has always been a warm admirer of Leschetizky, and was his pupil for a number of years.

"As you know, the famous master always said he had no method; which perhaps meant that he had as many methods as he had students. For every student and player is different from others, in the matter of intelligence, physique, and temperament. Hands vary so much too; thus it can be said with truth, that each individual needs the kind of technique which best suits his particular case.

Technic Practice

"After one has worked up a good technique, it is then necessary to keep it to the required standard, which one can accomplish with a minimum of systematic practice each day. Leschetizky expected us to do three Etudes of Czerny, Op. 740, working them up to the utmost perfection, and keeping them in constant practice. I keep them up regularly. Another excellent technical study is to take the Chopin Chromatic Etude, using the scale figures in various ways, first in one hand then in the other. Much technical material can be made out of this Etude alone. Then of course I daily practice scales, arpeggios and octaves.

Playing Chromatic Octaves

"I find that the general player has very little idea of the principles governing chromatic octaves, since these principles are not carefully taught. Even players at the concert stage do not always understand them. Most pianists study the Kullak School of Octaves, with the elevation and depression of wrist. This is all right in its way; but one certain point is often overlooked. This is what I mean," and Mr. de Harrack seated himself at the piano to illustrate:

"When playing chromatic octaves, or when using black and white keys alternately, many players move the hand and arm back and forth, in zig-zag fashion,—out for the white keys and in for the black ones. The sensible idea is to preserve as nearly as possible a straight line along the keyboard, thus preventing this continual in-and-out movement.

"Leschetizky required the hand arched for octaves, the end fingers firm, the fifth finger straightened, the thumb curved somewhat inward at the tip, otherwise it is apt to touch two keys. The player, if not using correct muscles in octaves, is conscious of fatigue in the upper arm. There should be no feeling in that part of the arm, but rather in the lower arm,



Charles De Harrack, Pianist

as those are the muscles which are in action.

"In scale-playing I do not slant the hand in the same direction in ascending as in descending. In the former it seems easier to allow the weight of hand to depress somewhat the fifth finger side, and turn the hand out, in the direction it is moving. The position is reversed on the descent, as the hand is now turned inward and slanted obliquely across the keys. I know this change of position is opposed by those who contend that the hand should always be slanted in the same direction, both ascending and descending. Leschetizky preferred and taught the manner of scale-playing as I have described it, and some of the *Vorbereiters* did the same. Others, notably Mme. Bree, taught the uniform slant, up and back. Thus it depended a good deal upon which preparatory teacher one studied with, as to one's understanding of this and other points.

His Memorizing Method

"In the first place, I naturally play over the composition a few times to see what it is and how made up. Then I take it in detail. I do not learn the whole piece through from beginning to end, but take it in sections, and away from the instrument. I analyze a small portion, commit to memory, then go to the piano and play it—if I can; if not, a little more thought will probably fix it in memory. Then another section is treated in the same way, and so on through the piece.

"In some instances, the critics took exception to my ideas of rhythm. I feel, however, that I am in the right. When I study a composition, I endeavor to

make it my own. It goes without saying that I must know every note absolutely. I must be able to play the piece in exact time—with metronome if necessary. But I do not conceive the interpretation according to the metronome. In order to put some temperament into the composition, there must be retards and *accelerandos*. I cannot think of a Beethoven sonata without these. If one is to be a real interpreter and not merely a machine, one must be allowed a little freedom.

"For instance, take Beethoven's 'Appassionata' Sonata; it is full of nuances of rhythm. I feel these and consider the player should be allowed to express the many changes of mood found in this wonderful piece. In Vienna, I played this work for Rosenthal, who approved my presentation, and said I should put the composition on a recital program I was arranging. I feel these slight variations in tempo and rhythm give life and color to the music, if they are used with good taste, as you suggest.

"It is a question much discussed, as to how far the critic can judge in such matters. Does he know the composition as intimately as the pianist who has made such a thorough and comprehensive study of it? Does he feel it in the same way as the artist does? The critic often 'writes up' a recital he does not attend, using for copy an advance program, which may or may not be the one performed. This happened to a colleague the other day, in the same hall where I played. An excellent pianist he is; but he played quite a different program from the one he was reported to have given. Very inconsiderate of him, was it not? Those who attended the recital were amused the next morning to read the account of what did not happen, but it did not amuse the pianist very much.

"I have played in different European cities, and made a tour of the Balkan States. I shall enter the American concert field early next season; my first recital will take place in Carnegie Hall in October."

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ANOTHER CUP FOR ISAACSON

Italian Boy Repeats John C. Freund's Speech in Presentation

Following the example of John C. Freund, the editor of *MUSICAL AMERICA*, a schoolboy in the Italian quarter of New York presented a loving cup to Charles D. Isaacson, editor of the *Globe's* musical page at the last of the concerts given in the Sullivan Street school for the season. The boy, Giuseppe Petillo, had been present at the Metropolitan Opera House when Mr. Freund made the presentation speech at the *Globe's* thousandth concert. Petillo, who was present with the principal of the school, Augustave E. Califano, the well-known Italian educator, thereupon formed the scheme of following Mr. Freund's example. He remembered the speech as well as he could, then he got together the pupils of the school, and when on April 23 the last *Globe* concert was given at the center for the season Petillo made his speech.

Following this, Principal Califano, tell-

ing of the work of the *Globe* concerts, lauded the thousandth concert and especially the eloquence of Mr. Freund. William F. Johnson, superintendent of the Children's Aid Society, which works with Sullivan Street School, praised the *Globe* concerts, and Isaacson, and mentioned how thrilled he had been with Mr. Freund's viewpoint on music as a bettering influence on life.

The concert which closed the series was given with Edna May, soprano; Pasquale Laudani, basso; Harry Brown, violinist; the accompanists being Antoinette Brody, W. R. Nichols and Sara Wolfsohn. Charles D. Isaacson read "Face to Face with Bellini."

The trustees of the Children's Aid Society are Theodore Douglas Robinson, Edwin G. Merrill, William K. Draper, M. D., William Church Osborn, William H. Wheelock, Thomas W. Lamont, Carl Van Doren, Col. Arthur Woods, T. Tilton Wells, Cornelius R. Agnew, Arthur Curtiss James, Dr. Eugene H. Pool and Percy R. Pyne, second.

ANNOUNCE PEABODY PLANS

Summer Session of Baltimore Institution Will Open July 5

BALTIMORE, April 28.—The Peabody Conservatory of Music will open its summer session July 5, to continue for six weeks, and close Aug. 14. The staff of teachers includes members of the conservatory faculty and instructors of the preparatory department. Arrangements have been made to have George F. Boyle teach in the piano department, as also Elizabeth Coulson, Henrietta Holthaus and Mabel Thomas. Mr. Boyle will also conduct classes in musical interpretation.

Classes in piano pedagogy will be conducted by Miss Coulson. In these classes there will be practical demonstration of teaching and general discussions of the theory of teaching piano. In connection with this course, classes in elemental music, ear training and musical literature will be given under Miss Thomas. Instruction on the pipe organ will be given by Frederick Weaver, special attention being given those desiring to become church organists. Adelin Fermin will conduct the singing department and J. C. Van Hulstyn will head the violin department. Gustav Strube, conductor of the Baltimore Symphony, will take pupils in harmony and composition and conduct a course in orchestration and score reading for advanced pupils. He will have also classes in musical form analysis.

As in former years, the Johns Hopkins University will recognize certain prescribed studies taken at the conservatory as electives by candidates for the degree of Bachelor of Science. The dates of the summer school of the Hopkins coincide with those of the Peabody, and make it possible for students of either institution desiring to do so to take supplementary studies at the other. During the session a series of lectures, recitals and exhibitions will be given alternately at the university and the conservatory. Plans for these entertainments, as well as for the opening and closing receptions, are now being arranged by Dr. Edward F. Buc'ner and Frederick R. Huber, who will conduct the Hopkins and the Peabody schools respectively.

Rudolf Larsen to Teach in New York This Summer

A busy teaching season has been recorded for Rudolf Larsen, New York violinist and assistant to Leopold Auer. Owing to many requests, Mr. Larsen has arranged his time so that he is able to continue his activities without serious interruption. He will therefore teach in New York three days each week during the entire summer.



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—*New York Morning Telegraph.*

TONE

Rare loveliness of tone.—*New York Evening Mail.*

He understands how to produce a fine, singing cantilena.—*New York American.*

A goodly command of tone color.—*New York Tribune.*

TECHNIQUE

Technically his performance was admirable.—*New York Herald.*

There were technical fluency and clarity of style.—*New York Sun.*

A brilliant technique.—*New York Evening Telegram.*

An unfailing fluency of technique.—*New York Tribune.*

RHYTHM

A master of rhythm.—*New York Times.*

Dashing rhythm that was good to hear.—*New York Herald.*

Fine rhythmic sense.—*New York Tribune.*

Firmly established rhythms.—*New York Evening Mail.*

INTERPRETATION

He colored the Chopin group with a sensitive imagination.

—*New York Evening Mail.*

A more full-blooded and sonorous performance of Liszt's Great B Minor Sonata than he offered has not been heard this season.

—*New York American.*

All of it was rhythmic and musical and technically fluent and charming.—*New York Morning World.*

A player of fineness, of delicacy, of musical enthusiasm which strikes fire.—*New York Evening Sun.*

An impressive performance of the Great Liszt Sonata.

—*New York Evening Post.*

PROGRAMS

A programme to prove his ease and grace of interpretation and please an audience.—*New York Evening Sun.*

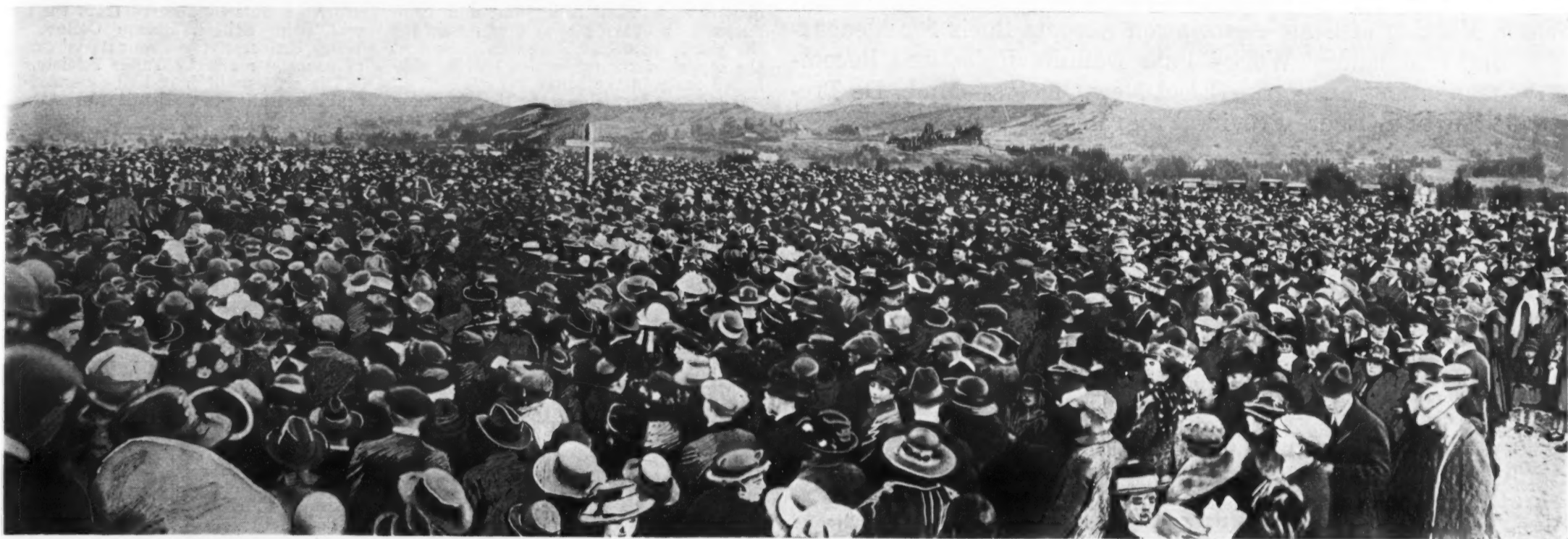
An engrossing program.—*New York Morning Telegraph.*

An excellent programme.—*New York Evening Post.*

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HAIL DAWN WITH SONG ON CALIFORNIA'S MOUNT



Throngs Grouped Around the Cross on the Mount of Olives, California, Listening to the Concert Given by the Philharmonic Orchestra and Other Forces at Sunrise on Easter Morning

LOS ANGELES, CAL., May 1.—Nearly all the large choirs and orchestras of Los Angeles were factors in the many musical services held in and near Los Angeles on Easter morning. The picture here presented is of a good part of the large audience gathered on a mount between Los Angeles and Hollywood, where the Philharmonic Orchestra, under Walter H. Rothwell, was the main attraction. Mr. Clark, the founder of the orchestra, donated his services for this occasion.

The orchestral numbers were "The Entrance of the Gods into Walhalla," Wagner; the "Rienzi" Overture and Elgar's "Pomp and Circumstance" march. The Hollywood Community Chorus, under Hugo Kirchhofer, sang "Holy, Holy, Holy," and "Christ the Lord Is Risen

To-day," the audience joining in these hymns.

The soloist was Estelle Heartt Dreyfus, contralto, singing Frederick Stevenson's

"Salutation of the Dawn." There were probably 10,000 persons present and the whole service was heard in a reverential mood. After the service, which took place

at 5.30 A. M., the orchestra and other program participants were entertained at breakfast at the Hollywood Hotel by Myra Hershey. W. F. G.

BOSTONIANS AID FUND

Monteux Forces Have Aid of Harvard Glee Club

BOSTON, April 26.—The Boston Symphony gave the thirty-fourth concert for the benefit of its pension fund last Sunday afternoon. The orchestra was assisted by the Harvard Glee Club which took part in several numbers for orchestra and chorus, conducted by Mr. Monteux, and also sang a group of unaccompanied choruses under its own leader Dr.

A. T. Davison. The rapid rise of the Harvard Glee Club from a body of young men singing "close harmony" to an organization worthy to share a program with the Boston Symphony Orchestra is significant not only of Dr. Davison's ability but also as an indication of the possible future of music in our universities.

The program was as follows: Saint-Saëns, Symphony in C Minor, No. 3; unaccompanied choruses: Palestrina, Adoramus Te; Lotti, Crucifixus; Leisring, "O Filii et Filiae," conducted by Dr. Davison. Gluck, Minuet from "Or-

pheus" (flute solo, Mr. Laurent); chorus and orchestra. Rubinstein, Choruses of Ham and Japheth from "The Tower of Babel"; Netherland Folk Song, "Prayer of Thanksgiving," conducted by Mr. Monteux. Orchestra: Rimsky-Korsakoff, "Caprice on Spanish Themes." The performance of both orchestra and chorus evoked merited enthusiasm. C. R.

T. Frederick H. Candlyn has been appointed organist and choirmaster of Trinity Episcopal Church of Albany, N. Y., to succeed W. R. Vogel, Jr., resigned.



Percy Rector Stephens

is going to

San Francisco

at the invitation of
a number of California's
prominent vocal teachers

His term will be from June 28th to August 14th

PARTICULARS MAY BE HAD BY WRITING TO MISS EDITH BENJAMIN,
KOHLER AND CHASE BUILDING, SAN FRANCISCO

Texas Teachers Adopt Standard for Teaching, at Annual Convention

Fifth Meeting of State Association Accepts Basis for Measuring Instructors' Work—Pass Definite Rules and Recommendations on Work—Elect New Officers—Mme. De Treville, and Others Provide Programs for Sessions

MARSHALL, TEX., April 22.—The fifth annual convention of the Texas Music Teachers' Association, which was held here April 21 and 22, was the most successful in the history of the organization, accomplishing what was started at the first meeting, the adoption of a basis for standardizing teaching.

Although there were many interesting speakers and addresses on the convention program, the report of the standardization committee and the action which followed was the most vital thing of the convention.

The annual address of President Whitlock recommended standardization as the chief concern of the association. Strong articles on the same subject by Mrs. Switzer of Dallas, Charles W. Froh of Stephenville and Horace Clark of Houston contained important advice as to the meaning of standardization, its process and what to avoid. Especially was the association urged to beware of entangling alliances with commercial music houses in adopting a basis for standardization. With these forceful and direct talks in their minds, the members were fully prepared for the report and recommendations of the standardization committee as given by the chairman, Frank L. Reed of Austin, which were as follows:

1. That the examination questions for the standardization of teachers, adopted at the Austin meeting, May, 1917, be withdrawn.

2. That the degrees and the requirements for the certificates adopted by the Association of Presidents and Past Presidents of the National and State Music

Teachers' Associations be adopted by the Texas Music Teachers Association.

3. That an examining board of five members of the Texas Music Teachers' Association be appointed by the president, the manner and method of conducting the examinations to be determined by the executive committee of the association, which includes the three officers and three other members.

4. That, for the strengthening of the Association, and to make it a vital force in elevating the musical scholarship and professional practice in the state, all members be urged to apply for examination at the earliest convenient moment.

5. That the requirements for the certificate for the Licentiate degrees be recommended to the state committee on inspection, classification and affiliation of high schools for adoption as a standard for the certification of music teachers outside the schools who are to receive sanction for their work by credits in the high schools. Sam S. Losh, Charles W. Froh, Frank L. Reed, chairman.

The recommendations were adopted in the order read, thus giving to the association its first real basis for standardization which will be improved as time proves the necessity for change.

The address on "Music and the Public Schools," which was delivered at the opening session by Annie Webb Blanton, State Superintendent of Public Instruction, presented many important facts and left no doubt in the minds of the members as to Miss Blanton's willingness to do all in her power to place music on a solid foundation in the public schools, and when that is done and money is available for sufficient teaching of elementary subjects commonly called "the three R's," to extend the scope of

music instruction in the schools. As the legislature had refused to appoint a state supervisor of music, Miss Blanton secured permission to appoint a rural supervisor of schools who is a musician, Elfleda Littlejohn of Galveston. In addition Miss Blanton appointed a committee to prepare a course of music for the public schools. This was done, and the report of the committee will be published early in the summer.

The standardizing of the teachers themselves is regarded as the most important step toward obtaining the much desired credits in the high school for study of music done outside the school, and the encouraging of teachers and school superintendents will go a long way, says Miss Blanton, toward bringing about the desired results. The appointment of a State Supervisor of Music, who could give entire time to the work is also advocated, and Miss Blanton again urges the appointment of a legislative committee for the association which will stay in Austin during the session and do their best to secure the appointment. Miss Blanton promises her good will to the teachers in their efforts to secure a state supervisor and school credits.

An enlightening paper on "Public School Music in Texas To-day," was read by Elfleda Littlejohn, State Supervisor of Music, and a comprehensive paper on "Developing a Musical Atmosphere," by Mrs. F. L. Garson of San Antonio.

Conferences were held for the county vice-presidents as well as for exponents of special systems, and an address on "Music Appreciation and Extension," was given with Victrola illustrations by Mrs. Wynne of Dallas.

In her report on Community Music, Mrs. Wynne mentioned the Fort Worth Record as an example of a newspaper financing a Music Memory Contest and being responsible for all the prizes awarded.

Elect New Officers

The election of officers was eminently satisfactory with the following results: Mrs. Mamie Folsom Wynne, Dallas, president; Clark Leaming, director of music at Trinity College, Waxahachie, vice-president; John Bert Graham, Waxahachie, secretary-treasurer; executive committee, Mrs. Nathaniel P. Turner of Marshall; E. Clyde Whitlock, of Fort

Worth, and Horace Clark, of Houston. Musical features of the convention were a costume recital by Yvonne de Treville, which the Marshall Music Club presented as a compliment to the association, and a remarkable concert of Negro Spirituals by singers from the Central High School, Bishop College and Wiley University, and an artists' concert of unusual merit by Texas soloists.

The citizens of Marshall extended liberal hospitality to their visitors. At noon on the first day of the session lunch was served to members of the association by the Chamber of Commerce at the Elks' Club, and a reception in the afternoon by Dr. and Mrs. Humphries of Marshall College. Local clubs and the Transfer company furnished autos for the transportation of visitors, and a banquet which followed the de Treville concert on the closing evening was a joyous occasion, full of laughter and comic songs, and attended by one hundred and fifty association members and citizens of Marshall.

The Texas State Music Teachers' Association has 270 members, is one of the most active in the country and bids fair to be a leader in the national organization. The earnestness of purpose and devotion to the cause of elevating music and the music profession which actuates the movements of the leaders in the association may be taken as a fair guarantee of the status of the whole body.

The important step of securing a basis for standardizing members of the association being taken, it only remains for all teachers of the state to make it convenient to secure the licentiate certificate of the association at an early day, for the association to become a power in elevating music and the teaching of music which will bring most beneficent results.

C. G. N.

Harold Land Sings in Jersey City

JERSEY CITY, April 24.—Harold Land, the baritone, gave a program at the April special musical of the First Presbyterian Church, John Stanerwick, organist, on Sunday night. John Fry, violinist, and William Maerlender, 'cellist, added to the program. It was Mr. Land's fourth appearance here, and his second during this season.

A. D. F.

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Contralto

**Boston Sunday Post:**

"Then there was another discovery, that of Miss Mary Kent, a young contralto or mezzo with a gorgeous voice, with intelligence and a technic far beyond her experience. She is a singer who will become widely known and whose talent will be appreciated not only by the general public but by those who have a right to be critical about singing. The impression Miss Kent made was in every respect delightful. Her performance was full of feeling and nuance. Her voice was true to pitch in music which often made one wonder how an ear could establish and maintain the conception of accurate intonation. Finally the performance had the quality of finish and ease. This quality extended not only to the interpretation, but to the bearing and manner of the artist, which was admirable in its self-possession, its quiet confidence, its air of intimate association with the audience. Miss Kent is indeed to be envied the possession of all these artistic qualities."

Philip Hale in The Boston Herald:

"Miss Kent has a rich, sympathetic voice and an ingratiating presence. She sang the difficult music of Ravel as if it were no more severe a task than a ballad by Franz Abt."

Boston Evening Transcript:

"Dutifully, likewise, everyone applauded at every occasion, but not until it had heard Ravel songs and Miss Kent sing them were the listeners really stirred."

Oliver Downes in The Boston Post:

"But the sensation of the evening was the music of Ravel. It may be said in passing that one does not know what impression this music would have made without Miss Kent. Her voice is very warm, beautiful, and rich in color. If Miss Kent had recited the poetry she would have made it supremely musical. She added to this music that of finished and poetic song."

The Detroit News:

"Her selections were for the most part either simple folk songs or lyrics of a mood reflective and slightly melancholy and for which both her personality and voice seem best adapted. Her attack is always of notable ease and smoothness, her tone rich, mellow, yet limpid, and her expression indicative at once of a never-exposed freshness and of a tender native sympathy, all requisite qualifications in songs of this type."

Decatur Herald:

"Mary Kent fully measured up to the reputation that the critics have given her when she sang. A trim figure, a pretty face, capped with golden hair and a lot of brains, and a contralto voice of viola quality made Miss Kent alike good to look at and to listen to. While still a young woman, she does work of a kind that will make her a favorite in any group which appreciates true artistry. Decatur has seldom heard a more satisfying voice or a singer in whom is combined such personal charm and such intelligence as Miss Kent possesses."

The Detroit Journal:

"Miss Kent is a Detroit girl, and how well her Detroit friends thought of her was evidenced by the shower of bouquets that covered the piano after her second group. Her contralto voice is an organ of power and animation and she has learned how to use it with ease and assurance."

The Detroit Free Press:

"Miss Mary Kent is a Detroit contralto who has made a name for herself in the Society of American Sing-

ers and with the Scotti Grand Opera Company. She was in splendid form. Her voice is most agreeable contralto, deep, full throated and of a sympathetic quality."

The Washington Herald:

"Miss Kent opened the program with 'Voce di donna' from La Gioconda, in which she revealed a voice of great richness, especially in the lower registers, which are full, round and smooth. She exhibited great control and power of interpretation in the French songs."

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FORTY WOMEN FORM
NOVEL EATING CLUB

Musicians and Writers on
Music Among Self-sup-
porting Members of
Unique Society

There is an interesting woman's luncheon club, which meets every Wednesday at 1 o'clock at Keen's Chop House, on Forty-fourth Street, N. Y. It consists of press agents, society, music and movie editors, short story and scenario writers, composers, playwrights, novelists, musicians, etc. The membership is limited to forty, and the fair sex must comply with the first requisite of being self-supporting, whether married or single.

Not wishing to emulate the men's famous Dutch Treat Club, which meets every Tuesday at Brown's Chop House, and yet wishing to keep up the same idea of each paying for oneself, the ladies of the "similar professions" have called their club "The Woman Pays." There is a guest of honor each week, who sits at the head of the long T-shaped table on the third floor, which is exclusively reserved for the Club, and listens to the "stuff" that "goes to press" that night, or the next day. Sometimes she entertains with a few "stories" of her own. Unlike the Dutch Treat Club, whose guests of honor are all limited to the male sex, "The Woman Pays" has decided to extend the guest of honor privilege to such male celebrity as has the courage to be the isolated male among the forty (no, not thieves) females.

The guest of honor on Wednesday, April 28, was Cecil Arden, contralto, of the Metropolitan Opera Company. The following week, Fannie Hurst, author of many interesting stories, will grace the head of the festive board.

The present membership consists of the following: Eileen St. John Brennan, of the New York *Telegraph*; Mrs. F. A. Crooks, composer of songs; Caroline Darling, special press agent for Belasco; Gretchen F. Dick, press agent for concert and operatic artists; Mercita Esmond, actress; Janet Flanner, short-story writer; Agnes Fletcher, editor of *Motion Picture Magazine*; Blanche Freedman, press agent for Haensel & Jones; Marion Gillespie, lyric writer; Jane Grant, society editor of New York *Times*; Gladys Hall, who writes for *Motion Picture Magazine* and *Shadowland*; Rosine Henly, scenario writer; Lucy Huffaker, press agent; Nannine V. Joseph, representative of Witmark & Co.; Mrs. George S. Kaufman, play reader; Fay King, with the New York *Evening Journal*; Lillian Lauferty, with the New York *Evening Journal*; Beulah Livingstone, press agent for Norma and Constance Talmadge; Mabel Livingstone, press agent for Sasha Votichenko; Anita Loos, wife of John Emerson, who adapts "movies"; Mabel Neimeier; Luella Parsons, movie editor of the New York *Telegraph*; Clare Peeler, of the editorial staff of *MUSICAL AMERICA*; Helen Pollack, associated with the New York *Telegraph*; Muriel Pollack, composer and pianist; Claire Ross; Betty Shannon, associate editor of *Photo Play*; Rose Shulsinger, press agent for Marian Davies; Agnes Smith, who writes for the *Telegraph*; Allison Smith, movie editor for the New York *Globe*; May Stanley, feature and poem writer; Josephine Vila, writer on musical subjects, and Lois Willoughby, press agent and personal representative for Frieda Hempel.

Russian Opera Elates Philadelphians

PHILADELPHIA, April 26.—A premier local performance of "Eugen Onegin" on Tuesday evening served to dispel some of the feelings entertained concerning the grand opera season of 1919-20. The Tchaikovsky work, a novelty from the past, was admirably presented.

Among the excellent interpreters were Claudia Muzio, Giuseppe De Luca, Giovanni Martinelli and Flora Perini. Didur, also, made the most of his third act "bit." Indeed, all the vocalism was of high quality. Auxiliary rôles were assumed by Jeanne Gordon, Kathleen Howard, Angelo Bada, Millo Picco, Louis D'Angelo and Adam Leilman. Bodanzky read the score with keen appreciation.

H. T. CRAVEN.

William A. C. Zerffi, the vocal teacher, last week moved his residence and studio from 48 Central Park West to 333 West End Avenue.

Native Sons Are Honored at Indiana Convention

Forty-third Annual Session of State Music Teachers Held in Richmond—Interest Centers in Works of Own Composers—Civic Organizations Also Heard—Associations Defeat Standardization Plan

RICHMOND, IND., May 2.—Ralph C. Sloane, supervisor of music in the Richmond Public Schools, was re-elected president of the Indiana State Music Teachers' Association, which held its annual convention in Richmond April 20-22.

From the professional and artistic point of view, the forty-third annual session was one of the most successful ever held in the history of the organization because of its showing of the advance of local musical ideals, professional accomplishment and creative achievement.

One of the significant and conspicuous features of the convention was the presence of Indiana composers whose works were performed and stood the grueling test of immediate comparison with the older composers.

The second feature was the splendid musical performances of the Richmond High School Orchestra, under Mr. Sloane's direction, and of the Junior High School Orchestra, conducted by Edna Matlatt, assistant supervisor of music in the Richmond public schools.

Further evidence of the advance in municipal musical organizations was given by the appearance of the Marion Civic Orchestra under the supervision of P. Marinus Paulsen, conductor, and one of the best known Indiana composers.

Indiana has long been famous for her creative artists in her other lines.

But, aside from singers and instrumentalists who have become famous in the musical world, comparatively little has been known of the work of Indiana composers.

Interest centered, therefore, at this session of the I. M. T. A. in the personal presence and program appearances of the state's creative musicians.

The compositions of Van Denman Thompson for the organ are familiar in



Officials of Indiana Music Teachers' Association at the Recent Convention in Richmond, Ind. Left to Right, Lower Row: No. 1—A. Verne Westlake, Secretary; No. 2—Myra S. Gordon, Treasurer; No. 3—P. M. Paulsen, Program Committee; No. 4—Alice Knollenberg, Executive Committee; No. 5—Ralph C. Sloane, President. Upper Row: No. 1—Walter Grimm, Executive Committee; No. 2—Harry W. Thomas, Vice-President; No. 3—Van Denman Thompson; No. 4—Arthur Mason, Chairman of Executive Committee

every part of the United States, but the fact that he is an Indiana man and instructor in piano, organ and composition

in Depauw University is, perhaps, not so well known. His performances of his own compositions at the convention, in

consequence, excited great interest, and were lofty expositions of dignity and classicism. An ovation was extended

An American Tenor Scores in New York Recital, April 16th

HARVEY HINDERMYER

Praised by Critics at Aeolian Hall Recital

N. Y. American, April 17, 1920:—

"Harvey Hindermeyer, an exceptional tenor, gave his first New York recital last night in Aeolian Hall. He is not only the fortunate possessor of a good voice, but he understands the means and method of best revealing that gift. . . . The quality last night was always charming, he sang easily and his dramatic taste was commendable."

N. Y. Sun and Herald, April 17, 1920:—

"Mr. Hindermeyer disclosed a tenor voice of quality, very well managed throughout. His enunciation was excellent. His style had sentiment and his delivery was generally noteworthy for its ease and naturalness."

Morning Telegraph, April 17, 1920:—

"Harvey Hindermeyer sang a programme of important numbers. . . . Power, flexibility and good tone production marked the performance."

Musical America, April 24, 1920:—

"A happy personality and a sweet-toned voice, to which were added very good diction and a considerable measure of ability as an interpreter, carried Harvey Hindermeyer to success in a recital at Aeolian Hall Friday evening, April 10."

N. Y. Tribune, April 17, 1920:—

"Harvey Hindermeyer proved to be a tenor with a sympathetic voice. His is a case of a naturally good voice. . . . His singing was agreeable and his diction commendably clear."

The Evening Mail, April 17, 1920:—

"Mr. Hindermeyer's voice has an unusual mellow quality of distinct charm in the middle voice."

The Globe, April 17, 1920:—

"Harvey Hindermeyer, tenor, gave a recital of oratorio and opera airs and songs. He revealed a voice of particularly good quality and a delightfully clear enunciation."

Musical Courier, April 22, 1920:—

"Mr. Hindermeyer has a voice of beautiful quality. He possesses excellent interpretative powers and has the ability to interest his hearers from his very first appearance. In oratorio he is equally skilled, and ought to be heard often in this line of work. Needless to say that at the piano Charles Gilbert Spross was a most efficient assistant, as he always is."



FOR TERMS AND DATES ADDRESS: MR. HINDERMYER, 215 WEST 116th STREET, NEW YORK CITY

to P. Marinus Paulsen after the presentation by the Marion Civic Orchestra of his "Oriental Sketches" for orchestra, on the afternoon of the second day of the convention, with Mr. Paulsen directing.

In this suite Mr. Paulsen shows great skill in orchestration, richness of symphonic color and poetic feeling in suggesting atmosphere and movement. The "Oriental Sketches" have been played three times by the Chicago Symphony and by the American Symphony under Glenn D. Gunn on a concert tour of thirty weeks.

Five other Paulsen compositions were presented by the Marion Orchestra at the same session, the second number being directed by C. R. Tuttle of the orchestral organization, with Mr. Paulsen in a violin solo, showing Mr. Paulsen's versatility both as a composer and player. A sympathetic interpretative medium was the Marion Civic Orchestra, an organization whose members range from children to elderly men, illustrating the interest in musical art taken by the city which maintains the orchestra.

The half-hour program given by the orchestra on the evening of the second day of the convention before an audience of 2000, preceding the concert by the Columbia Stellar Quartet, was one of the star events of the session.

Like a series of pastels of faint, delicious color were the songs by Will Blair, an Indiana composer, who is attracting great attention, not alone for his musical achievements, but for his unique position in the art life of the state. A business man, and President of the Farmers National Bank at Princeton, Ind., he yet finds his diversion and his highest pleasure in musical pursuits. A very emotional appeal characterized the group of his songs presented by John Hoffman, of the Cincinnati Conservatory on the afternoon of the second day of the convention. These included a song cycle, "Haunted in Old Japan," by Alfred Noyes, whose exquisite poems, "Music of the Star-shine," "We, the Sons of Reason," and "Lonely Starry Faces," have been given worthy settings by the Indiana composer. These songs with their elusive color and fascinating suggestion were made lovelier by the interpretations of Mr. Hoffman whose appreciation of their finer artistic nuances was good to hear. Mr. Hoffman of the Cincinnati Conservatory, who generously contributed his services to the I. M. T. A., possesses a resonant voice of great range. His several appearances, notably in a group of songs on the last day of the convention, received overwhelming receptions from the large audiences which attended the sessions. His interpretations were admirably supplemented by the beautiful accompaniments of Mr. Blair's niece, Margaret Jean Gilmore of Indianapolis.

A. Verne Westlake of Taylor University, at Upland, Ind., secretary of the I. M. T. A., and one of the young piano composers of Indiana who is becoming widely known, was represented on the program by a group of three numbers, "Prelude in C Minor, Melody, A Major and Conquest," played by Frances Ekis with great musical éclat, the composer and the interpreter receiving ovations at the conclusion of Miss Ekis's appearance.

Mr. Westlake shows a rare originality of conception, which, however, does not take bizarre forms, but is always consistent with musical canons and abounds with effective harmonies, yet having a note of intense modernism.

An audience of more than 2000 persons gave the Columbia Stellar Quartet, made up of Norman Arnold, tenor, Reid Miller, second tenor, Andrea Sarto, baritone, and Tom Daniels, basso, with

Frank Braun, pianist, a great reception when they appeared at the Coliseum on the second evening of the convention, the Marion Civic Orchestra, appearing early in the evening. Mme. Clara Sapin of the Louisville Conservatory was also one of the features of the program, the audience giving her a splendid reception and recalling her each time she sang. An exponent of the highest standards and traditions of musical art she captivated her hearers with her French and English groups.

The quartet was received with enthusiasm. Both in ensemble and solo, the tone was of fine quality and used with technical skill.

Reed Miller surpassed himself in "If, With All Your Hearts," from "Elijah," and received an ovation at its close. Mr. Sarto, Mr. Daniels and Mr. Arnold were all in splendid voice and were encored in their individual appearances.

"Richmond Night," the closing session of the convention, was devoted to appearances by the Ladies' Chorus of the Richmond Music Study Club and the Richmond High School Orchestra under the direction of Mr. Sloane.

The chorus, in Paul Bliss's exquisite cantata "Pan on a Summer Day," gave an exposition of ensemble singing, under the direction of Mrs. Lewis King, well-known organist and instructor in this section, admirable and effective, Bliss's charming idyll receiving a delightful interpretation from both soloists and chorus.

The climax of the evening, however, was the performance of the Richmond High School Orchestra of fifty young musicians, the orchestra playing with splendid virtuosity and bringing out storms of applause from the out of town visitors.

Under the skillful leadership of Mr. Sloane, this organization has attained a remarkable plane of musical achievement, especially when the fact is taken into consideration that the most experienced players each year leave through graduation and a new set must be brought in to augment the number.

Mr. Sloane was given an ovation at the conclusion of the orchestral program.

The noticeable features of the performance in the closing program of the convention were the sureness of attack and the fine concerted playing.

The Junior High School Orchestra, under the direction of Miss Marlatt, assistant supervisor of music, which acts as a "feeder" to the high school organization, gave a program at a morning session of the convention which was received with delight by the delegates who congratulated Miss Marlatt and Mr. Sloane on the performance of the seventy-five youngsters included in the organization.

A movement to commit the I. M. T. A. to an endorsement for the licensing of music teachers was defeated through Dean McCutcheon, head of the music school at Depauw University, who argued that the faults of music teaching and supervisors in the public schools should first receive consideration since the public was most directly affected by their work.

Mrs. Frances E. Clark of the Victrola Talking Machine Company, in a plea for The Future of American Music, argued for the co-relation of music in the public schools, music study clubs, private teachers and community interests before definite results could be achieved.

L. N. Hines, state superintendent of public instruction, on the opening day of the convention, urged the I. M. T. A. to insist on better music in the public schools and more definite courses of instruction to be offered and taken by the grade teachers.

Sidney Durst of Cincinnati, a leading organist in the United States and official organist of the San Francisco Exposition, gave a much applauded recital on the last morning of the convention, his mastery of the instrument and faultless technique calling out enconiums by the delegates.

W. Otto Meisner, director of music at the Milwaukee State Normal, a former Indiana man, spoke on Public School Music Credits, a movement of which he is regarded as the national leader.

Mr. Meisner, in a logical argument for a recognition of the dominant place musical art occupies in human development, pointed to the study of music as a physical, intellectual and spiritual necessity without which the social being cannot reach the highest stage of human perfection.

The economic waste attendant upon the privately trained pupil was emphasized by the speaker who, by definite illustration, showed the advantages of musical education through the public schools.

Louise Mason, daughter of Arthur Mason, supervisor of music in the Columbus, Ind., public schools, appeared on the program of the last evening of the convention and was awarded prolonged applause after her presentation of a group of piano compositions. Miss Mason is regarded as one of the coming young artists of the state.

Elizabeth Hasemeier of Richmond and Mrs. Effie Harvey of Marion, well known

concert manager and instructor of that city, gave an interesting exposition of the Dunning System of training children, a number of very young children demonstrating the system to the great applause of the audience.

E. B. Weatherow, state inspector of high schools, spoke for better music in the rural schools. He said that rural schools should have as good music as city schools and urged the I. M. T. A. to sponsor a movement for the creation of county supervisors of music with a state supervisor who would have jurisdiction over the county heads.

Mrs. Minnie Murdock Kimball of the school of music, Depauw University, of which R. G. McCutcheon is the dean, arranged a program for the opening afternoon from members of the Indiana Music Clubs with the following taking part: Mrs. F. W. Krueger, Mrs. F. C. Battel, Mrs. Ray Longnecker and Mrs. Edna Hansell Harter of Richmond; Alfred Wigg of Marion; Marjorie Garigus, Kokomo; Georgette Herr, Brazil; Irene Retter, Muncie; Marjorie Beck and Mrs. Hugh Foss, Richmond; Mrs. William Ball, Muncie; Rowena Rosendale Truth, Connersville.

Frederick K. Hicks of Richmond, well known violin instructor, and the Hadley Trio of Earlham College furnished the music for the formal opening in the high school auditorium in the evening.

Dean McCutcheon led the community singing with Arthur Mason as accompanist. E. G. W.

Irene Williams Heard in Numerous Operatic Roles



Irene Williams, Gifted American Soprano, Who Has Scored in Opera at the Capitol Theater, New York

Irene Williams came upon New York's musical horizon a couple of years ago when she sang a recital at Aeolian Hall late in the Spring and proved that she was a singer of pronounced gifts, who would be heard from. She has continued in the field of concert and has had a number of excellent successes since then. This season Miss Williams appeared for seven weeks as a member of the Society of American Singers at the Park Theater, New York, where, without previous stage experience, she sang eight rôles and received fine tributes from the press.

But now Miss Williams has gone in to grand opera, and is a leading member of the forces which are giving operatic performances each week at the Capitol

Theater. She has established something of a record there, for during one week she sang twelve performances of *Nedda* in Pagliacci, and at the same time rehearsed and memorized the rôle of *Anna* in Puccini's "Le Villi," which she sang the next week eight times. The week of April 18 she repeated the feat of singing *Nedda*, twelve times, and gave a recital on the afternoon of April 23 as well. Last week, the week of April 25, she sang *Elsa* in "Lohengrin" fifteen times and was received with great favor.

Miss Williams in an enthusiast over the work of her teacher, Adelaide Gescheidt, who has trained her for her present professional career. On May 6 Miss Williams sang in the performance of Elgar's "Caractacus" at the Springfield, Mass. Festival and on May 7, appeared in a joint program with Titta Ruffo, also at Springfield.

Lenora Sparkes to Remain in U. S.

Leonora Sparkes, the Metropolitan soprano, will be unable to follow her usual custom of sailing for her home in England at the end of the opera season, on account of the many engagements which Manager Daniel Mayer has booked for her during June. After singing at the May festivals in Syracuse, Ann Arbor, and Columbia, S. C., she will give recitals in Montreal, Hamilton, Can., Detroit, Milwaukee, Chicago, St. Louis, Pittsburgh, and Philadelphia in June, and on July 3rd she will give a joint recital with Phillip Gordon, pianist, at the Ocean Grove Auditorium, Ocean Grove, N. J.

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LOS ANGELES PAYS HOMAGE TO ORNSTEIN

Russian Composer-Pianist Appears with Philharmonic Forces

LOS ANGELES, CAL., April 25.—Leo Ornstein was the soloist at a Philharmonic Orchestra-Knabe Ampico Concert Friday night, dividing the honors with the reproducing instrument in the Rubinstein Concerto and a Liszt Rhapsody. Part of these numbers had the solo part played by the mechanical instrument and part by Ornstein.

The orchestra played also the Goldmark "Sakuntala" Overture, the Rimsky-Korsakoff "Capriccio Espagnole," and the march from Grieg's "Sigurd Jorsalfar" Suite.

Mr. Ornstein was heard in Chopin and solos of his own, with marked interest by the large audience in his brilliant performance. The audience was especially interested in the characteristic things of Ornstein's own composition as well as in hearing the orchestra accompany solos in which the pianist did not touch a key.

At the concert of the Los Angeles Symphony, Friday afternoon, the offering was Schumann's First Symphony, Scriabine's "Poem of Ecstasy," and two solos by Lawrence Strauss, San Francisco, tenor. He sang Ernest Bloch's setting of the 137th Psalm and a Scotch song "Pipes o' Gordon's Men." The concert drew a large audience and one that greeted the contrasted Schumann and Scriabine numbers heartily. Mr. Strauss also had a flattering welcome at its hands and sang with clear tone and diction, and in quiet, unaffected style.

This orchestra was heard again Sunday afternoon, April 25, at Clune's Auditorium in a popular program including the following numbers: The first performance of a "Fiesta March," by Frank H. Colby, editor of the *Pacific Coast Musician*; Menuet from Grieg's Op. 7; Ballet music from Gluck's "Paris and Helen;" two flute solos written and played by Leonardo de Lorenzo, first flautist of the orchestra; a Moment Musical from Schubert and the Prelude to Humpendinck's "Hansel and Gretel."

The audience was of fair size and received especially well the new march by Mr. Colby and the two solos by Mr. de Lorenzo. The latter added one of his own concert Etudes unaccompanied, as an encore number.

This orchestra anticipates giving a regular symphony program on one of its popular dates and also giving a popular concert entirely of numbers by Los Angeles composers, with some of the works conducted by the composers themselves. W. F. G.

LILLIAN SMITH IN RECITAL

Pupil of Rosa Vinello Makes New York Début in Musicale

Rosa Vinello, New York-Boston dramatic soprano and vocal teacher, whose classes in Boston are among the largest there, and whose first season in New York, inaugurated but a few months ago, is meeting with unusual success, gave an informal reception and musicale in this city on the afternoon of April 25. The occasion marked the New York début of Lillian Smith, soprano, selected from her Boston classes. Miss Smith has already gained an enviable reputation in her home city as a singer of exceptional promise, and she emphasized her gifts here in a delightful program of wide range and interest.

Possessing a voice of more than average volume, it has a beautiful quality and is well placed. She was especially happy in Mary Turner Salter's "The Cry of Rachel," which she sang effectively and with intense dramatic feeling. Other songs to which Miss Smith gave charming interpretations included Waller's "The Dream," Beach's "Ah Love but a Day," Quilter's "Now Sleeps the Crimson Petal," the Bach-Gounod Ave Maria, Huhn's "Invictus" and Cadman's "By the Waters of Minnetonka." James A. Burns provided sterling accompaniments. M. B. S.

Maximilian Rose, violinist, recently was heard at a concert in Patterson, N. J., which was given under the auspices of Mrs. Whitmore. Mr. Rose was greeted with enthusiasm.

VISITING MUSICIANS ENTHRALL PORTLAND

Flonzaley Quartet Give Notable Concert—Ornstein Appears Before 5000

PORTLAND, ORE., April 30.—Leo Ornstein, the young Russian pianist, played to an audience of nearly 5000 at the Public Auditorium on Tuesday night. For technical skill and as an interpreter of the best in piano music, he is most satisfying. The concert was given under the auspices of two music houses carrying the Ampico reproducing piano, Lipman, Wolfe & Co. and the G. F. Johnson Piano Co., and was an invitation affair. The purpose of the recital was to demonstrate the progress made in the self-playing piano and the records reproduced on the Ampico after Mr. Ornstein's interpretations were quite remarkable. The Flonzaley Quartet appeared in recital at the Heilig Theater on Wednesday night. The program contained four numbers, the Haydn Quartet in D Major, Op. 76, No. 5, the Smetana Quartet in E Minor, "By the Tarn," Goossens, and "Molly on the Shore," Grainger. Extra numbers were "Interludium," Glazounoff; Scherzo, Tchaikovsky, and "Canzonetta," Mendelssohn. There was a good-sized audience in attendance. The perfection of the ensemble work of the four musicians, Adolfo Betti, first violin; Alfred Pochon, second violin; Louis Bailly, viola, and Iwan d'Archambeau, cello, is beyond criticism and the enthusiasm of the audience was a sincere tribute to the great quartet.

The Orpheus Male Chorus was heard in concert on Tuesday evening in the Masonic Temple Auditorium. William Mansell Wilder was conductor and the piano accompanist for Mrs. Eleanor Osbourne Buckley, the soprano soloist, was Edgar E. Coursen. The chorus is composed of thirty-one men, and all the choruses were sung without instrumental accompaniment. The leader, Mr. Wilder, conducted with ability. Mrs. Buckley sang beautifully. Her brilliant soprano voice was heard with fine effect in "Spring," Henschel, and the "Jewel Song" from *Faust*.

Portland has an instrumental trio that is second to none on the Coast. It is composed of Susie Fennell Pipes, violin; Ferdinand Konrad, cello, and J. R. Hutchinson, piano. The first recital given this season by the trio was held in the Multnomah Hotel Auditorium this week, and was a notable occasion. Mrs. Pipes has recently returned from the East where she has been coaching with eminent musicians. The Mozart Trio, No. 3, the Dvorak Trio in F Minor, Op. 65, and an "Elegie," by Josef Suk made up the program.

The MacDowell Club held its regular meeting Tuesday afternoon, but had held an extra meeting on Monday evening, presenting Mrs. Louise Van Ogle, a visiting artist, who is a lecture-recitalist of note, on Tuesday afternoon, who interpreted Rimsky-Korsakoff's "Invisible Town of Kites," an opera which has never been performed outside of Russia. The translation was made by Mrs. Van Ogle, who has traveled extensively and spent a great deal of time in Russia. On Monday evening Puccini's three operas "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," were interpreted. Mrs. Van Ogle is a fine pianist, has a delightful personality and her descriptions make the picture she presents realities. N. J. C.

Jacques and Manfred Malkin Appear in Aeolian Hall Recital

Jacques Malkin, violinist, and Manfred Malkin, pianist, gave a joint recital at Aeolian Hall Sunday afternoon of last week. The violinist played the Mendelssohn Concerto, Lalo's "Symphonie Espagnole," and short pieces by Tenaglia, Kreisler and Wieniawski. Manfred Malkin's contributions were the "Moonlight" Sonata and a Ballade Etude and Polonaise of Chopin. He also played his brother's accompaniments. Both artists drew very hearty applause from a large audience, manifestly well satisfied with the quality of their work.

PORTLAND, ORE.—The Monday Musical Club orchestra, Mrs. E. L. Knight, director, presented a program at the Montavilla School last week. Mrs. A. W. Claxton was the assisting soloist.



CLARENCE EIDAM AMERICAN PIANIST

Wins High Praise From Chicago Critics

Chicago Daily Tribune, April 20, 1920:
W. L. HUBBARD

A piano recital far beyond the average was given by Clarence Eidam. His playing was ever tonally ingratiating, lyrical in style and manner, and essentially refined and beautiful in mood and feeling. It was playing that made the piano an instrument of loveliness, and was in all ways welcome, grateful and commendable.

Mr. Eidam is clearly a young man who has set his eye on beauty. The thought of beautiful tone, of the prominent melodic line, is ever evidenced. It is work which wins and charms.

Four of the Schubert "Musical Moments" were woven into a winsome suite played with exquisite taste and fine sense of proportion. The Beethoven Appassionata received an admirably clear, tonally compelling, and thoroughly musicianly interpretation, the slow movement being especially excellent. A Chopin group showed Mr. Eidam a Chopin player of uncommon worth and ability.

Chicago Herald and Examiner:
HENRIETTE WEBER

Clarence Eidam has made such strides in his piano playing that he now reminds one strongly of Rudolph Ganz. There is like proportionate balance of sentiment and virility, of delicacy and brilliance. He drew a large and demonstrative audience last night that vociferously applauded his masterly performance of a Bach piece in a Busoni amplification, some "Musical Moments," by Schubert, and the Beethoven "Appassionata." Mr. Eidam is due for an appearance with the Chicago Symphony Orchestra.

Chicago Daily Journal:
EDWARD C. MOORE

It was a learned programme, and he played it in a thoughtful and interesting manner. It was a selection of compositions designed to illustrate the best in music, with no particular desire to exploit novelties.

As such, the only imaginable manner of playing it would be to follow the most approved canons of the pianists' art. Eidam demonstrated them very successfully, at the same time contriving to keep his own individuality intact, playing the music according to approved canons and warming it by personality.

Chicago Evening Post:

KARLETON HACKETT

Mr. Eidam is an excellent pianist, with a clean technique and something to say thru the music. His playing of the Schubert "Moments Musicaux" was poetic in feeling and with variety in the tone colorings and dynamics. He brought out the contrasting moods with artistic appreciation for the meaning and good sense of proportion in the manner of expression. While he has developed a brilliant technique, he did not permit himself to be carried away with the desire to demonstrate his powers, but contented himself with using them to bring out the charm of the music.

The Beethoven sonata appassionata he read with understanding of the music. It was a reading with genuine strength to it.

The audience applauded vigorously and recalled the artist a number of times at the conclusion of the sonata.

Chicago Evening American:

HERMAN DEVRIES

Clarence Eidam, clever pianist, gave a successful recital last night. I remember, with pleasure, Mr. Eidam's very tasteful style of interpretation, his accurate and unostentatious technique and the delicacy and refinement of his touch in cantabile passages.

He was especially effective in the No. 2 A flat Schubert moment musical, exquisitely played.

Mr. Eidam is a sympathetic and discreet young artist.

Chicago Daily News, April 22, 1920:

MAURICE ROSENFELD

Mr. Eidam showed technical mastery of difficult mechanical problems and a fancy for elegance and poetic style.

He played the last movement of the sonata with swinging rhythm, the C minor nocturne with refinement and with considerable bravura in the octave passages; and the scherzo with varying shades of tone, bringing out the interlocking figures clearly and smoothly.

This young virtuoso has made a great advance in his art.

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BAUER AND ELMAN IN CHICAGO RECITALS

Violinist Bids Farewell in Last Program for Three Years—Pianist Gains Ovation

CHICAGO, Apr. 26.—What was announced as the last recital for at least three years for Mischa Elman in Chicago was given by this admirable virtuoso at Orchestra Hall yesterday afternoon before a very large audience for which the recitalist had arranged an unusually interesting program.

Mr. Elman contemplates a world's tour which will keep him absent from America for the next three years. Yesterday his concert brought to hearing for the opening number, a Bach Concerto in E Major, in which he had the assistance of fifteen members of the string section of the Chicago Symphony Orchestra and Herbert E. Hyde at the organ.

A lapse of memory in the second division necessitated a recourse to the printed score, but after he had the music in front of him, he did not heed it, having regained his habitual concentration.

A virile and musically fine performance of the "Kreutzer" Sonata by Beethoven for piano and violin was presented with Lisa Elman, his sister, at the piano, and this young artist exhibited musical and pianistic talents of high order, besides a very praiseworthy gift for ensemble playing.

The Paganini concerto in D Major in the Wilhelmj edition, and a set of shorter pieces and arrangements by Faure-Elman, Beethoven-Auer, Chopin-Sarasate, Josef Bonime, his accompanist, and Wieniawski gave variety and diversity to the program and the usual excitement, and demand for encores lengthened the program still farther.

The farewell recital of Mischa Elman in Chicago was a notable musical affair. Quite a departure from the conventional set of offerings were those chosen by Harold Bauer, the great pianist, for his recital at Kimball Hall yesterday afternoon, where a capacity audience kept him playing encores long after the printed list had been performed.

The Schumann "Faschungschwank," the Beethoven A Flat Sonata, Op. 110, three eighteenth century pieces by Rameau, Couperin and Leonard Leo, three Intermezzi by Brahms, a fanciful work, "Ondine" by Ravel, dedicated to Mr. Bauer, and four Mazurkas and the A Flat Ballade of Chopin were the numbers put forth, and of these, the sonata was given with that artistic insight and formal style which this work, one of the last of the master's big sonatas demands.

The old classics were accomplished with tonal restraint, the Couperin "Les Barricades mystérieuses" being redemanded.

Brahms' three intermezzi also evoked enthusiasm, and of these, the last, in C major, had to be repeated. "Ondine" by Ravel, proved a fine imaginative piano number, with a sustained melody traced with delicate harmonic web.

There were some unfamiliar mazurkas by Chopin and the A Flat Ballade made a brilliant and effective closing piece.

Repeated calls for extras brought Mr. Bauer back after the recital, to which he added four extra numbers. M. R.

Barbara Maurel and Charles Harrison Sing at Johnstown, Pa.

JOHNSTOWN, PA., April 22.—Barbara Maurel, mezzo-soprano, and Charles Harrison, tenor, appeared at the Cambria Theater on Thursday evening, in recital. The auditorium was filled with an enthusiastic audience, this being Miss Maurel's second appearance in Johnstown under the Rothert management. Miss Maurel has a voice of pleasing quality and uses it well. Her numbers were all applauded. It was Mr. Harrison's first appearance in Johnstown, but it is to be hoped it will not be his last, as he also made an excellent impression. R. C. S.

HOLMQUIST SINGS IN HIS NATIVE CHICAGO

Tenor Presents Program Before Large Audience—Concert by Male Chorus

One of Chicago's foremost singers, Gustaf Holmquist, the baritone, gave a song recital at Kimball Hall last evening, which was most satisfactory to the large audience of musicians present.

His program, a long and varied one, contained numbers from oratorio and opera. He showed discriminative taste in his choice of the songs and brought to hearing one group of four Scandinavian numbers by Alfven, Korling and Petersen-Berger. There were also some American songs, including "The Wind Speaks," by Grant-Schaefer.

In an old French aria, "L'amour de moi," a charmingly sustained tone as well as poetic feeling were predominant. A dramatic number was the aria from Verdi's "Don Carlos." The Serenade from Berlioz's "Damnation of Faust" was given in a brilliant manner, and two American songs, "Into the Dawn to Be," by Stephenson, and "The Time for Making Song Has Come," by Rogers, proved Mr. Holmquist's excellent interpretative style.

Mr. Holmquist possesses a warm, resonant voice of extraordinary range. Its upper tones are clear and full and the lowest register is powerful. Interpretative skill and musical art color Mr. Holmquist's work, and he scored a flattering success at his recital.

Edgar A. Nelson supplied the piano accompaniments.

The Bell Telephone Male Chorus of seventy voices, under the direction of Daniel Protheroe, conductor, gave the fifth annual concert at Orchestra Hall last evening and sang with lusty tone and with good dynamic shading a number of American songs. The chorus has been well trained and its *a capella* singing is pure in intonation and accurate in accent.

There were several compositions by the conductor, Mr. Protheroe, on the program, and Ebba Sundstrom, violinist, assisted with several numbers, and Rhys Morgan, tenor, also varied the program with a group of songs. M. R.

Samuel Lewis Gives Piano Recital at Hotel Astor

The playing of Samuel Lewis at the Hotel Astor, on Sunday afternoon, April 25, appeared to be largely a friendly, not to say a family affair. The soloist unquestionably displayed some talent, and doubtless possesses some musical feeling, but after hearing him play a program ranging from the Beethoven "Appassionata" Sonata to the Twelfth Hungarian Rhapsodie of Liszt, and including Chopin's G Minor Ballade, one was chiefly impressed by his courage. Rudolph Ganz's "After Midnight" figured on the program, but the player appeared to model himself far more on the manner of Prokofieff or of Arthur Rubinstein, than on that of the Swiss master-pianist. C. P.

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Clarksburg, W. Va., Daily Telegram: "Nothing but praise can be said of Miss Ruth Kemper, who appeared for the first time with a symphonic orchestra and who was enthusiastically commended by Mr. Ysaye for her genius. He predicted a notable career for her."

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London Enjoys a Puccini-less Opera Season

Beecham Performances Come to a Happy Conclusion—Wagner Works Were Commanding Features of Year—Conductors' Association Objects to Foreign Leaders—Musicians Declare Strike Against Imported Directors

[By EDWIN EVANS]

London, April 16, 1920.

THE Beecham Opera season came to a brilliant close last week with a repetition of "The Mastersingers," the cast of which has remained unchanged. As I have already written, the performance is remarkable not so much for any individual achievement, although there is some very good singing and acting in it, as it is for the collective spirit, which is far better than could ever be attained with the usual fortuitous assembly of stars, all trying to exceed their ration of limelight. That is in fact the special merit of the Beecham Company. Although it includes a few singers who could hold their own on the international operatic stage, I will not go so far as to echo Sir Thomas Beecham's published opinion that his singers, as a body, are as good as any in the world. But I will say that they play into each other's hands in a manner quite foreign to the traditions of the great opera-houses of the world. If they have their share of jealous intrigues (I give them credit for being human) they have sufficient of the spirit of solidarity to keep these irritating influences out of their actual work. If they have personal feelings, they hang them up with their out-door clothes, and in that they set an example that might be held up in a good many theaters I know of. The result is that when this or that singer happens not to possess a golden throat, or is not in good form on any particular occasion, we are subconsciously disposed by the general effect to be indulgent, and even sometimes uncritical, and everybody in the company shares in the benefit.

Apart from Delius's "A Village Romeo and Juliet," the season has not yielded any novelties, but it has had a novel feature in the total absence of Puccini who has at other times been the box-office's trump card. There are several rumors in circulation assigning reasons

for this change in the repertoire, but as they cannot be substantiated I prefer to pass them by. Much as I admire Puccini's skill in writing for the operatic stage, I am not altogether sorry that for once a season has been successful without him, because his great popularity was threatening to become an obstacle to enterprise in other directions. Still, it will be no particular gain to us if the past season is held to prove that Wagner is the only alternative. "The Mastersingers" and "Parsifal" were undoubtedly its twin triumphs, artistically and financially, but there are distinct signs that the success of these works is helping to spread the opera habit, and that is all to the good, although curiosity is a plant of tender growth among frequenters of the opera.

Object to Foreign Leaders

We have had a storm in a teacup over the conductorship of Mme. Pavlova's ballet. She brought with her, as conductor, Theodore Stier who is stated to be a Jugo-Slav, and, on the initiative of the Conductors' Association, the musicians declared a strike against foreign importations. In the end matters were adjusted amicably on the ground that conducting for the ballet required a special kind of familiarity with the tempo, such as can only be acquired by long association.

The musicians succeeded, however, in establishing their point that a foreign conductor could only be engaged by the courtesy of their Associations, which I have every reason to believe will be extended in every instance where there is real ground for it, and only withheld in cases of actual competition or usurpation of a post which could be adequately filled by an English conductor. The principles asserted in America on this point were much quoted in the course of the controversy.

The recent successful revival of Elgar's Second Symphony naturally led to its repetition at a special Elgar concert, the program of which included also the Symphonic Prelude "Polonia," the Variations, and some vocal numbers which were sung by that experienced Elgarian,

Gervase Elwes. The orchestra was the New Symphony which from long association has been renamed the Albert Hall Orchestra, although this particular concert was given at Queen's Hall. The conductor was Landon Ronald who has always been an authoritative exponent of Elgar's orchestral works. Owing to other engagements, I could only hear the symphony, and I came away more puzzled than ever that it should have had so few performances compared with its predecessor. In actual musical quality the two works are at least equal, but the atmosphere of the second symphony is more congenial to an average temperament, and this should have secured greater popularity. The only reason I can give is that when the first symphony made its appearance, the public was given such a surfeit of it that it lost all appetite for another. No other work of modern times has had so many performances within a twelve-month of its première.

The other concerts of the past week have been of greater interest than usual. M. Mischa-Leon devoted the program of his final recital entirely to Scandinavian composers. The songs hailed from Denmark, Norway, Sweden and Finland, but the singer gave them in his native Danish. He was consequently much more at home than in any of his previous recitals, and any given portion of his selection of twenty-two songs would have been a very pleasant experience. But the Scandinavian composers seem to have a common psychology, not unattractive in itself, but somewhat enervating in large doses. This environment robbed many of the best numbers of the distinctive effect they would have had in a more varied program.

Hear Menges and Harty

Isolde Menges and Hamilton Harty gave a very enjoyable recital of sonatas for violin and piano. They are a well-balanced pair of duettists, and we should like to hear them together again, but Miss Menges is anxious to get back to your side. She takes with her a very cordial tribute of admiration, and a heavy cargo of good wishes.

Mr. Lamond's last program was heavier than ever. The Brahms-Paganini Variations, Beethoven's Op. 109, Chopin's Funeral March Sonata are really too much for one program, even when relieved by other Chopin and a Liszt group. Nor does Mr. Lamond's playing tend to make the musical fare less heavy. His intellectual interpretation has the

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Truly yours,

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weight of knowledge and authority, but it is weight all the same.

Evelyn Arden, who was a little timid at her first recital the other day showed greater confidence at her second. There really was no reason for nervousness, for she has a fine voice and has learned how to make the best use of it. She is also one of the few singers who select a program that offers some attraction to the critic. This time, for instance, she sang a number of Mario Castelnuovo-Tedesco's "Coplas," and some attractive French and English novelties. If singers could only be brought to understand what a relief it is not to have to sit out the usual feast of chestnuts.

Another interesting vocal recital was that of Dora Gibson, who confined herself to English songs, and these of the best. Several composers wrote her special accompaniments for strings, which were played by the Philharmonic String Quartet. Julius Harrison's "Fiammetta Singing" was very successful in this form, and among other pleasant memories is her singing of Herbert Howell's "Girl's Song."

The feature of the last London Chamber Concert was the playing by Miss Fanny Davies of a group of charming pianoforte pieces by Josef Suk.

The latest violin recitals were those of Manuel Quiroga, a newcomer from Spain who has brought with him a rich tone, but a too fanciful sense of rhythm, and of Margaret Fairless whose keen musicality is gradually, but surely, detaching her from the many young girl violinists who have come before the public in recent seasons.

Galli-Curci Sings to Throng in Sioux City

SIoux CITY, IOWA, April 20.—Amelita Galli-Curci, soprano of the Chicago Grand Opera Association, was heard here in the High School Auditorium, last evening. Every available space in the Auditorium was filled, and on the stage were placed seats, until there was room only on the stage for the piano and artist singer. The recital was the last number in this season's Sioux City Concert Course. The artist was in fine voice and sang almost entirely in English, in which her diction has noticeably improved since last season. The Chicago Opera Company has booked her for this city when they come West on tour next season. Their engagement has been underwritten on a guarantee and is backed by the Chamber of Commerce of Sioux City. Assisting Mme. Galli-Curci last evening, were Manuel Berenguer, flautist, and Homer Samuels, pianist, who was Mme. Galli-Curci's accompanist. F. E. P.

Warren Makes Innovation in New York's Concert Scheme

Tenor Discusses His Idea in Promoting Series of Ballad Concerts

MAKING an innovation in New York's rather conventional concert scheme takes courage. Frederic Warren, the American tenor and teacher, proved this season that he possesses it, for next Monday he completes his series of "Ballad Concerts" at Aeolian Hall, New York, with no little success. The announcement last Autumn of a series of "ballad concerts" was viewed by music-lovers with skepticism. The word ballad in our country has come to signify one of two things—either a song of questionable musical value, such as the English ballads—which are produced by the lesser English composers each year by the hundreds and performed at the Chappell and Boosey "Ballad Concerts" in London, or the "ballade," that type of narrative dramatic *lied* made famous by Carl Loewe and other German composers.

What Mr. Warren had in mind was neither one nor the other. He meant in using the word simply a varied concert of vocal music, presenting old and new works of musical value. Five concerts will have been given on Monday afternoons, Jan. 26, Feb. 23, March 22, April 19 and May 10, and they have interested the public in no slight way. Mr. Warren spoke of his series to a MUSICAL AMERICA representative last week. He feels that something worth while has been accomplished with this undertaking and he plans to continue it next year.

"Five or more concerts of a similar character will be given," he said, "and we will make them just as interesting as we can. I pass on all the programs and the singers must adhere to a standard in their groups. No trash will be sung, I promise you. This year we have given American artists, not necessarily headliners, if you please, a chance to be heard and they have proved themselves worthy. The songs of American composers will always have a chance. Many I have found exceedingly interesting, though there is a tendency to be superficial. Our composers ought to go deeper in their penetration of their poems. When they do we will get songs that will rank higher and compare more fa-



Frederic Warren, Tenor and New York Vocal Instructor, Outside His Home at Weehawken, N. J., Near New York

vorably with Wolf, Schumann, Brahms, etc.

"These five concerts have been given without the usual big stack of free passes. I don't believe in throwing out tickets for any concert and I shall never do it. Of course, there have been some passes, but a limited number only. And all the artists have been paid a fee for appearing, not a big fee, but a fee. I don't believe in having artists sing for nothing any more than I believe in having an audience hear a concert for nothing! It brings about an unhealthy condition."

At the Frederic Warren Ballad Concerts this season there have appeared the American sopranos, Mme. Olga Warren, twice; Irene Williams, Dicie Howell, the *diseuse*, Loraine Wyman; the contraltos, Alma Beck, Nevada Van der Veer, Elizabeth Lennox, Marjorie Squires; the tenors, Reed Miller, George Reimherr, and Mr. Warren, three times;

the baritones, Walter Greene, Graham McNamee, Fred Patton and Henry Weldon, bass. American pianists who played at these concerts were Eleanor Spencer and Harry Anderton while the accompanists were Francis Moore and John Warren Erb. Cornelius Van Vliet and Anton Asenmacker, cellists, and Herbert Dittler, violinist, complete the list. The music performed has included excerpts from operas such as "Louise," "The Jewels of the Madonna," "Don Sebastiano," duets of Mendelssohn, Mozart and Schumann, the Beethoven Scotch folksongs sung as trios for soprano, baritone and tenor with accompaniment for violin, cello and piano, *lieder* of Tchaikovsky, Raff, Hermann, Strauss, Wolf, Jensen, Brahms and American songs by Silberta, Fairbanks, Francis Moore, Seneca Pierce, J. Bertram Fox, Lily Strickland, Cadman, MacFadyen, Howard White, Densmore, Kramer, Van der Stucken, Nevin, Marum, Jordan, Beach, Woodman, Clark, Fay Foster, Frederic Warren and Anne S. Miller.

Metropolitan Artists in Rock Island

MOLINE, ILL., May 1.—Four well known artists, Frances Alda, soprano; Charles Hackett, tenor; Carolina Lazzari, contralto, and Renato Zanelli, baritone, made their appearance on the night of April 26 at Augustina Auditorium, Rock Island, under the management of the Tri-City Musical Association. The program included the "Rigoletto" Quartet, the duet from "Butterfly" and other operatic numbers. All the artists were well received. E. W.

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NEW YORK, MAY 8, 1920

REDOUBTABLE CHICAGOANS

Long since rumored, Gino Marinuzzi's accession to the artistic directorship of the Chicago Opera Association is at last made known as an accomplished fact. A more auspicious stroke of fortune has not befallen the Chicago organization in many a day. For some time it has suffered in a greater or lesser degree for want of a clear-sighted, stable and judicious policy of artistic leadership that betrayed itself in some conspicuous laxities of performance. The taking-off of poor Campanini and the absence of any adequate substitute resulted inevitably in artistic aberrations. Not that the New York season this year was as black as some critics—from motives not always above suspicion—elected to paint it. But much was as it would not have been under a firmer, more exigent artistic generalship. Even during the last year of Campanini's life there were not maintained standards altogether irreproachable. We may now look for an inspiring reformation.

Mr. Marinuzzi is young, energetic, idealistic and a genius. Last winter he made a profound and instant impression upon every American city that heard him conduct. He is the greatest operatic conductor this country now harbors, and the greatest heard in New York City since his countrymen, Toscanini and Polacco, left it. In the operas he directed at the Lexington Theater this past season he revealed beauties unsuspected by those supposedly familiar with the works from frequent hearings. In particular he gave Monte-

mezzi's "L'Amore dei Tre Re" a grandeur and a splendor of dramatic passion that transfigured it even to those who had long known and revered it. The breadth, the fire, the persuasiveness, the authority of his readings, the scope of his musical sympathies, the magnitude of his musicianship, the sweep of his temperament, the splendid poise of his intellect, the versatility of his accomplishments—all these things signalized the unflawed genius. Nor did Marinuzzi's predilections confine him to opera. He conducted several Sunday night concerts and gave a reading of Beethoven's Fifth Symphony that stands as one of the season's memorable experiences.

As was the case in the representations managed by Toscanini, his guiding hand and mind were evidenced in every phase of the performance. The value of such a man at the helm of a company is self-evident. It means an increase beyond calculation in the artistic prestige of the Chicago Opera Association. It stamps Chicago as a more redoubtable operatic rival of New York than ever.

THE RE-EMERGENCE OF AN OLD NUISANCE

That concert going is developing in these United States from the diversion of the few to the joy of the many is no longer an ambition, it is an admitted fact. But the picture has its obverse side; in fact, it has so many that one might visualize it as being octagonal or heptagonal. One particularly disagreeable facet, the re-emergence of an old nuisance, on which much concert-going unfortunately throws light, has resulted from extending the personnel of audiences to include hearers untrained to a tradition of silence during a performance; or else in some cases to those who presume on the too widespread privilege of free admission, to disregard that tradition. When a music lover, anxious and willing to hear every detail of a recital, must sit in the vicinity of a group of self-appointed critics, exchanging their shallow knowledge in loud analyses, concert-going changes from a joy to a misery.

The recent recital of the prize winners of the New York Federation of Music Clubs gave one especially to think; and to think in especial that the practice of distributing free tickets to musicians, near-musicians and would-be musicians nowadays perilously resembles a nuisance. On this particular afternoon, students and others who profited by the courtesy of the management abused the privilege shamefully, to whisper, laugh and chatter while the prize winners did their work—a work, at that, which was quite on the level of the excellence furnished by many of the season's debutantes.

Also in at least one of New York's auditoriums, if not in both of the largest, certain of the ushers, wearied by a season crowded with every sort of performance, have constituted themselves a committee of criticism, of which *ex-officio* members appear to be some students and teachers who have the free *entrée*. These exchange sibilant comments to a degree that in some cases must be even audible on the stage.

The nuisance of the concert-chatterer needs to be suppressed. If necessary, the programs of the concert halls should next season bear a statement to the effect that ushers be asked to enforce the rule of silence. Perhaps in that case such of the ushers as have offended in this respect themselves may realize their culpability.

NO SECOND BOSTON ORCHESTRA

Nobody at all acquainted with the psychology of Boston really believed in the imminence or even possibility of a new orchestra formed about the insurgent members of the stricken Boston Symphony as a nucleus. Therefore, the latest news that such a rival organization is not to be formed after all comes largely as a matter of course. Boston, one feels safe in saying, cannot support two orchestras—much less three or four, like heathenish New York. The town has developed an abnormal sense of loyalty, of consecration to tradition. Even in its present dismantled state the old Symphony is to the Bostonian a sacred symbol. The awe and admiration of it was bred in his bones and the conviction that it can do no wrong amounts to a faith even when the testimony of ears and judgment cries out against it. What change, then, for some new-hatched, unfledged orchestra—the mushroom growth of a summer—to gain the confidence of one to whom Symphony Hall has ever been the seat of Delphic oracles?

Another pet theory has been exploded. On the list of those convicted of crime in 1919, as prepared by Secretary of State Hugo, there figures not the name of one chorus girl. That fifty-nine printers and two editors fell from grace surprises one much less, considering labor conditions, the high cost of living, and so on; but at any rate, from now on the chorus girl must be considered as having lived down the imputation of the moving picture drama and the sob poet.

PERSONALITIES



A Trio of Los Angeles Musicians

Here is set forth a bevy of Los Angeles artists, sunning themselves in enviable manner in one of the lovely gardens for which that charming place is famous. At the left, on the stone bench, is Grace Wood Jess, folksong recitalist; sitting next to her, in the center of the picture, is Carrie Jacobs-Bond, perhaps best known as the composer of "A Perfect Day," though she has composed many other songs and piano pieces, besides being herself a *disease* of no small merit. Standing at the right is Ariadna Romanova, pianist-composer.

Marinuzzi.—Gino Marinuzzi, Jr., made his appearance in this country, and in this world, just in time to become an American citizen, and to congratulate his papa on becoming Artistic Director of the Chicago Opera Association. The Marinuzzis, small and large, will be welcomed upon their return from Europe next autumn.

Stanley.—Helen Stanley, the American soprano, is not one who says "war is of the past." On April 4 she motored from Asheville, N. C., to Oteen, N. C., in order to give a recital, under the auspices of the American Red Cross, for the convalescent soldiers in the United States General Hospital. Elmer Zoller provided her piano accompaniments.

Smith.—Ethelynde Smith, soprano, who gave a recital on April 19 at Lincoln Memorial University at Harrogate, in Tennessee, writes of it: "Such a unique experience! I had one girl in my audience who had never even seen a street car. The faculty assured me that my concert was the beginning of a musical education for many here."

Mengelberg.—At the Dutch national celebration accorded at Amsterdam, April 26, to William Mengelberg, the conductor, who will act as the guest-conductor next season of the National Symphony, he was given extraordinary honors. The Burgomaster of Amsterdam conferred on him the honor of citizenship, with the golden medal of the town, distinctions which have not been granted before in a hundred years. In the name of the foreign soloists, the conductor was given a golden baton. More than a hundred wreaths were also presented to him.

Harris.—Mr. and Mrs. Victor Harris are receiving congratulations on the birth of a daughter on April 25. The baby will be named Mary Grace, and, remarks the paternal parent, "all are doing well, including the father."

Gluck.—Alma Gluck, famous concert soprano, was the guest of honor at tea on Sunday afternoon of the Three Arts Club, where she gave a short and informal talk. She advised the students "not to confine themselves to the study of one art, but to know as much as possible about the others, since one helps the other."

McCormack.—The great Irish tenor has formally adopted Kevin Foley, his wife's nephew, whose parents died on a torpedoed ship during the late war.

Hodgson.—The first pianist to introduce any of the late Charles T. Griffes's compositions in public was Leslie Hodgson. He and the composer were fellow-students in Berlin and remained close friends after they came back to this country.

Painter.—Eleanor Painter, who will sing at Covent Garden and at the Brussels Théâtre de la Monnaie in grand opera, having meantime been conspicuously successful in operettas, said in a recent interview: "In Europe they take a singer for what she is. They may see a girl in a cabaret with unusual ability and a few years later they will not be at all surprised to hear her sing in grand opera. They recognize ability, no matter where they find it. But in America it is different. If they hear a singer in a cabaret or in musical comedy they say: 'Perhaps she is not good enough for anything else. That's why she is singing there.' The American viewpoint, however, is changing. When they do accept a singer here, however, they certainly do it in a manner which cannot be equaled."



By Cantus Firmus

Cleveland's Not a Bad Place, After All!

FOR genuine modesty and artistic humility—surely the highest musical virtue—we must award the palm to the Cleveland Symphony Orchestra. Not until the orchestra had attained a really high degree of excellence would the promoters permit the word symphony to be used in describing the orchestra.

And yet dozens of tyro organizations insist upon styling their organizations "symphony" orchestras!

AT last the musical worms are turning; singers are beginning to object to the crimson-stained physicians who slash out tonsils, uvulas, etc., on the slightest provocation. Now we begin to have hope that the artists will turn on several musical managers and— isn't this a heluva cold spring?

WHILE we are on the subject of organ recitals, even the lowly organist is coming to his own. A motion picture theater syndicate is paying one organist \$10,000 a year. Let's see, that ought to buy him at least two spring suits.

DEAR CANTUS FIRMUS:

As most artists are so very "touchy" about misspelling of their names, let me suggest that Sascha Jacobsen is not "Jacobson" (as R. C. S. has it), which is the Scandinavian rather than the "violinistavian" spelling. Jacobsen is truly an artist-(e) and we should like to see nothing stand in his way on the road to fame—not even one small letter "e."

GLENS FALLS, N. Y., CHORUS IN ADMIRABLE PROGRAM

Club Forces Trained by Cecil Wright Are Assisted by New York Soloists in Parker Work

GLENS FALLS, N. Y., May 1.—On April 23 a notable performance of Horatio Parker's "Hora Novissima" was given at the First Presbyterian Church by the Glens Falls Choral Club, assisted by a group of church singers from Schenectady, with Cecil Wright as conductor, and the following soloists from St. Bartholomew's Church, New York: Grace Kerns, soprano; Pearl Benedict-Jones, contralto; Judson House, tenor, and Edgar Schofield, baritone.

The soloists were all in excellent form, and aroused much enthusiasm, both for the interpretation of their individual arias and for the beauty of their ensemble. Miss Kerns, whose frequent visits to Glens Falls have won for her great popularity, sang *O Bona Patria*

Here is one which is too good to be stingy with:

At a recent program of the Russian Symphony, in complying with an urgent demand for an encore the orchestra played two beautiful numbers very well known to the ordinary audience. After the second burst of applause had subsided, one of the enthusiastic group immediately behind your humble servant leaned forward and, speaking into the ear of the lady on our left, whispered, (you know—one of those gurgling, spontaneous whispers):

"Oh, don't you think our own American music is so much prettier than those heavy Russian things?" The lady at our left seemed puzzled.

"To which numbers do you refer, my dear?"

"Why, the last two; Hofman's 'Barcarole' and the 'Humoresque.' Did *Josef Hofman write the 'Barcarole'?" AUGUSTA, GA. E. H. N.

Relaxation

DEAR CANTUS FIRMUS:

Little George, aged three, had heard his mother caution his sister about allowing her wrist to drop while practicing her music lessons. One day while she was practicing, something very heavy fell in another part of the house. Little George, playing on the floor in the adjoining room, suddenly looked up at his mother and said, "Mother, sister has dropped her wrist again." H. P. ROCKY MOUNT, N. C.

*Our Augusta friend doubtless refers to Hofmann the pianist (two 'n's). C. F.

with exquisite legato and beauty of tone and shading. Mrs. Benedict-Jones interpreted *Gens Duce Splendida* with the breadth and reserve which the aria required, together with warmth and richness of color. Mr. House's rarely beautiful and telling tenor voice showed to fine advantage in *Spe Modo Vivitur*. *Urbs Syon Aurea* was well adapted to Mr. Schofield's clean cut and sympathetic style and he sang with admirable intelligence.

The orchestral accompaniment had been adapted for piano and organ by E. Harold Geer, organist of Vassar College, who presided at the organ, while the piano parts were played by Lucille Wallace, a talented pianist from Vassar College.

Particular noteworthy was the work of the chorus. The extremely difficult parts were practically note-perfect. The most elaborate harmonies and intricate rhythms were sung with a purity of intonation and precision of which the best oratorio choruses of the country would not have been ashamed. Moreover, the whole was given with splendid enthusiasm,

CONTEMPORARY :: AMERICAN MUSICIANS

No. 116

Greta Masson

GRETA MASSON, soprano, was born in Oshawa, Ontario, Canada, coming to the United States when still a young child. Her general education was pursued in the schools of Boston and the South, and she spent two-and-a-half years in Converse College, Spartanburg, S. C. At an early age she began the study of the violin under C. N. Allen of Boston.

There also she began her work in voice under Albert Baker Cheney who has been her one and only teacher. At that time she was offered a scholarship in an opera school,

but declined it to continue preparation for concert work in which she has centered her interest entirely with much success. Miss Masson pursued her first professional work in Chicago, where she held prominent church positions and gave numerous local recitals.

In May, 1918, Miss Masson made her recital debut in New York City at Aeolian Hall. Following this appearance Miss Masson was heard in recital frequently here as well as in appearances in Boston, Washington, Chicago, Los Angeles, Winnipeg, Toronto, and many other cities. She has also appeared as soloist with such societies as the New York Philharmonic Society, the Boston Symphony, the St. Cecilia Club of Boston, the New York Symphony Orchestra, the Stadium Orchestra, etc., and has been heard in joint recital with such soloists as May Mukle, Werrenrath, Garrison, Quine and other artists. Miss Masson now makes her home in New York City.



Greta Masson

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ism, which was irresistibly communicated to the audience.

The credit for this remarkably successful enterprise is largely due to the conductor, Cecil Wright. Mr. Wright went to Glens Falls not quite six years ago to become organist and choirmaster at the First Presbyterian Church, certain members of which were sufficiently farsighted to see the advantage to the city of having a first class musician in their midst. From the beginning of his work there he devoted himself completely to the development of the musical taste of the church and city. Never has he courted popularity. Never has he sought prominence in any way, but in his church work, in recitals in outside concerts and teaching he has held uncompromisingly to the highest artistic ideals, and has proven that it is not necessary to come down to the level of popular taste in order to succeed, but that the public can be trained to enjoy the best music. One of Mr. Wright's early contributions to the musical life of the city was the organization of the Choral Club.

This work of Mr. Wright in choral-training and in cultivating a popular taste for good music is the most remarkable achievement of its kind that has ever come to the notice of the writer. It is the sort of musical work America most needs. Would that all our cities of the size of Glens Falls were as fortunate! E. W. G.

CORTOT WINS BOSTON

French Pianist Introduces Debussy Work at Symphony Concert

BOSTON, April 26.—The twenty-second concert of the Boston Symphony Orchestra might almost have been described as a concert by Alfred Cortot assisted by the Boston Symphony, for the French pianist was playing with the orchestra through two-thirds of the program and the question of the day with the audience was obviously, "How did you like Cortot?" Judging by the long continued applause after each of Mr. Cortot's appearances, this question drew only favorable replies; in fact, the pianist is entitled to have it said of him that "he received an ovation." Mr. Cortot played Bee-

thoven's third Piano Concerto and also Debussy's "Fantasy" for piano and orchestra, the latter work being performed in America for the first time. It is possible to pick certain flaws in this early work of Debussy, and to point out his youthful influences, but it is an early work most composers might be glad to sign. If it is not absorbing in every measure, it has many pages of attractive melodic and harmonic ideas expressed in modern orchestral idioms. The purely orchestral feature of the program was the final item consisting of the Introduction and March from Rimsky-Korsakoff's opera, "Le Coq d'Or." Here Mr. Monteux's flair for music of the theater was again felt, all the decorative as well as dramatic values of this fascinating music being vividly brought out. At last Mr. Monteux and the orchestra received by themselves the applause that was their due. C. R.

GREET SAMOILOFF SINGERS

Two Artist-Pupils, Sonia Yergin and Constantin Buketoff Give Recital

Lazar S. Samoiloff, the New York vocal instructor, presented two artist-pupils in joint-recital at the Wanamaker Auditorium on Wednesday afternoon, April 28. The first artist heard was Sonia Yergin, a young and pretty soprano; the second, Constantin Buketoff, baritone. "Artist-Finished pupil" seems particularly applicable in the instance of Mr. Buketoff for he is the possessor of a voice of rich, operatic quality.

In the Prologue from Pagliacci and in the group of three Russian songs the beauties of the baritone's voice stood forth impressively. He won an ovation.

Miss Yergin sang an aria from Halévy's "La Juive" with real beauty of tone, much style, and evident feeling for the dramatic. She elicited hearty applause after her singing of Gounod's "O, Divine Redeemer" with a lovely organ accompaniment by J. Thurston Noe. Mr. Noe also opened the program with three well-contrasted organ numbers and closed it with Roger's "Sortie." Lazar S. Weiner gave both artists admirable piano support. J. A. S.

RODER SONG A SUCCESS

Number Interpolated in "Florodora" Is Well Received by Audience

A notable success has been scored by Milan Roder with his song, "Love's a Game," which has been interpolated in the revival of "Florodora" at the Century Theater, sung by the star, Eleanor Painter. Mr. Roder, the composer, has appeared in New York as conductor of Cuvillier's "The Lilac Domino" and other works, and has recently been asked by

Franz Lehar to conduct his new operettas when they are given in America next season.

Mr. Roder has conducted abroad at Karlsbad, Marienbad, Petrograd, Hanover, Munich and other cities, where his name is widely known. As a composer he has to his credit songs, operas and symphonic works, having studied under Hellmesberger, Graedener and Fuchs. He has recently opened a studio for coaching in opera and concert repertoire at 46 East Seventy-Fifth Street. A Jugo-Slav by birth, Mr. Roder has taken out his papers and is now an American citizen.

MYRON RODNEY IN RECITAL

Young Baritone Wins Cordial Reception in Aeolian Hall

Myron Rodney, a young baritone, pupil of Maestro Arturo Papalardo, appeared at Aeolian Hall on Thursday evening, April 29, in a recital of such versatile appeal as served to keep the capacity-house audience completely intact until the last number was sung. In the "Pagliacci" Prologue and Massenet's "Vision Fugitive" from "Hérodiade" he did some good singing and worked up to a fine climax.

In Tosti's "Pour un Baiser" he was off pitch most of the time. Deems Taylor's "Witch Woman" received a stirring interpretation; so did A. Walter Kramer's song, "The Relief," and Benjamin Whelpley's "I Know a Hill." Chadwick's "Thou Art Like a Flower" won favor with many and of course Speaks' "Road to Mandalay" roused the hearers. Mr. Rodney made much of the latter and also of Mana-Zucca's "Rachem" with which the program ended.

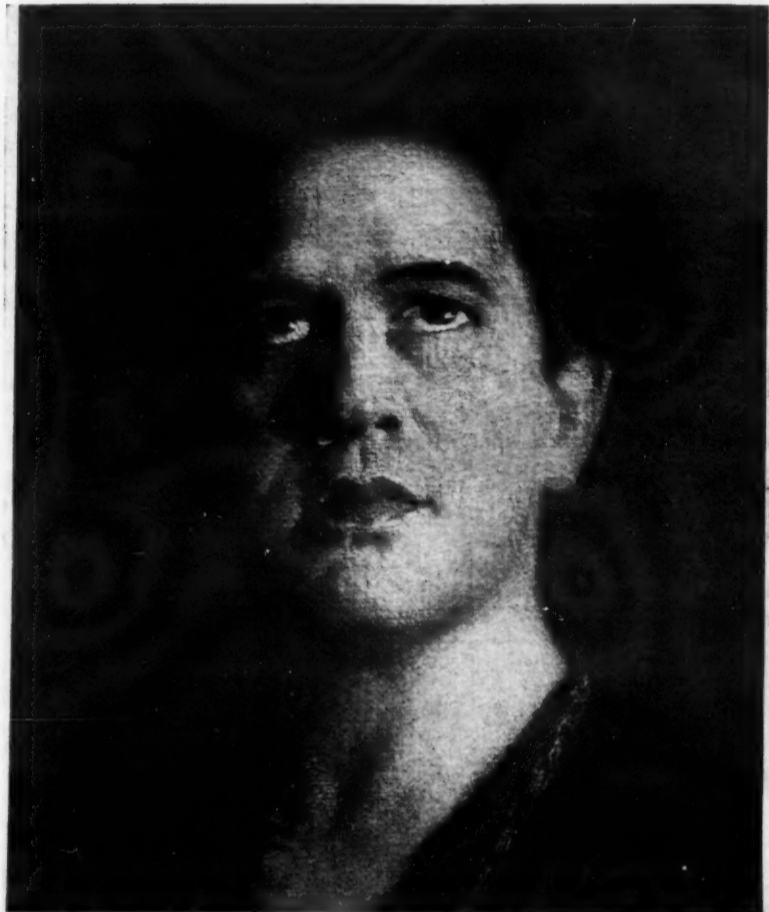
Mr. Papalardo's accompaniments were of great interest. J. A. S.

RAISA AND RUFFO

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24. IV 1920 Titta Ruffo

"Mr. L. S. Samoiloff is an excellent teacher and possesses a beautiful barytone voice with splendid schooling."

TITTA RUFFO.

Follows the English translation of the dedication by Ruffo on the above photograph:

"To my very dear colleague and the distinguished master of singing, Lazar S. Samoiloff, in remembrance of our successes in Russia."

Affectionately,

TITTA RUFFO.

LAZAR S. SAMOILOFF

BEL CANTO VOCAL STUDIOS,
CARNEGIE HALL, NEW YORK

Adelaide Gescheidt's Pupils Engaged for Important Appearances

Three artists from the studio of Adelaide Gescheidt have been engaged recently in prominent appearances. Irene Williams, soprano, and Fred Patton, bass-baritone, were booked to appear on May 7 in Elgar's "Caractacus" at the Springfield, Mass., Festival, while Judson House, tenor, was soloist at the Newark, N. J., Festival on April 30 and at the Oberlin, Ohio, Festival on April 26 and 27. Irene Williams also sang *Elsa* in the performance of the first act of "Lohengrin" at the Capitol Theater, New York, with Karl Jorn, the noted tenor, formerly of the Metropolitan, singing the title rôle of the Wagner opera.

Women's Orchestral Club in a New York Concert Under Harmati

The Women's Orchestral Club, Sandor Harmati, conductor, gave its annual concert on Thursday evening, April 29, in Carnegie Chamber Music Hall, New York, and proved that it is doing excellent work under the baton of its present conductor. In Robert Volkmann's Serenade No. 1, Op. 62 and Gade's Novettes, Op. 58, the orchestra gave a fine account of itself, also in a group of shorter pieces, Frank Bridge's "Cherry Ripe," A. Walter Kramer's "In Elizabethan Days," and Percy Grainger's "Molly on the Shore." Between the orchestral numbers Mr. Harmati, who is an accomplished violinist, and Mrs. George Boskowitz played Grieg's Sonata, Op. 45, admirably.

Fay Foster Song to Be Sung in All New York Public Schools

George H. Gartlan, director of music in the public schools of New York City, has ordered all the schools to use Fay Foster's latest song, "Are You for Me or Against Me?" in their daily exercises. The timeliness of the song, which is a song of loyalty, and which is subtitled "The Question of the Flag," together with dignified, simple and melodious quality of the composition have won for the composer this distinction.

Prominent Artists Figure on Programs of MacDowell Club

Rosalie Miller, Harry Cumpson, Ruano Bogislav, Ethel Rust Mellor, Carlos Valderrama, Mina Gondré, Marie Louise Wagner, the Elsa Fischer String Quartet, Olga Steeb, Austin Conradi, Lucile Delcourt, Guy Maier and Lee Pattison, Henry Holden Huss, Edna de Lima and Ralph Leopold were among the artists who have figured with success on the MacDowell Club's programs for the season, 1919-1920, according to the official report issued last week. Fifteen musical events were given on as many evenings, usually Sundays, and the season has been one of unqualified success. The annual report was submitted, with some words of appreciation and farewell, by the retiring chairman of the music committee, Walter L. Bogert.

PHILADELPHIA CLUB IN ANNUAL CONCERT

Salvi Assists Matinee Musical in Presenting Fine Program, Winding Up Season

PHILADELPHIA, May 2.—The Matinee Musical Club wound up its formal season, the most progressive and comprehensive in the history of the organization, with its annual choral concert in the ballroom of the Bellevue-Stratford. The program, according to custom, was devoted largely to the efforts of the choral society of the club, under the fine conductorship of Helen Pulaski Innes. Mrs. Innes gave a variation on the usual programs by sidetracking some of the hackneyed and in some cases ill-written part songs for women's voices and featuring a number of familiar numbers of real vocal merit arranged cleverly for large women's chorus. Among them were Grieg's "I Love Thee," Tchaikovsky's "Ye Who the Longing Know," and MacDowell's "Thy Beaming Eyes." The *pièce de résistance* was a part of Bemberg's setting of Delavigne's "Les Messeniennes," the episode devoted to the death of Joan of Arc, appropriately selected in view of the canonization this month of the sainted Maid of Orleans. This is an ambitious and musically impressive work and the chorus did excellently in its interpretation.

The soloist was the remarkable harpist, Alberto Salvi, who gave a variety of numbers in which he showed the numerous and colorful values of his instrument, which, in his distinguished playing revealed many unexpected merits. He received what amounted to a veritable ovation from the vast audience. In simple lyrics or in epic numbers he was equally at home. His technique was monumental and astounding, and his interpretative insight and achievement rich and understanding.

The program in full follows:

Chorus, June Rhapsody, Daniels; "Thy Beaming Eyes," MacDowell. Harp solos, Impromptu, Op. 13, Schueker; Ballade, Hasselmans; Concert Etude, No. 3, Zabel; Fantasia de Concert, Alvers. Chorus, "I Love Thee," Grieg, solo Eleanor Moore Shute (arranged by L. V. Saar); "The Dusk Witch," Ambrose. Harp solos, Grand Etude (Imitation del Mandelino), Alvers; Caprice, Etude No. 6, Thomas; Scherzo, Posse; Tarentelle, No. 2, Aptommas. Chorus, "Ye Who the Longing Know," Tchaikovsky; "My Tender Songs Would Be Flying," Reynaldo Hahn (arranged by Deems Taylor); "Summer," Chaminade, and "The Death of Joan of Arc," in which the soloist was Loda Goforth. Helen Boothroyd Buckley was at the piano.

A dance followed in charge of Mrs. George W. Edmunds. The proceeds of the concert are to be devoted to the Extension Department of the Club, through which members are doing splendid altruistic and educational work.

W. R. M.

Eva Gauthier Sings Near the Home of Famous Ancestor



Eva Gauthier at Les Trois Rivières, Canada, Where She Was Heard in Recital Last Month

LES TROIS RIVIÈRES, QUE., CAN., April 25.—Eva Gauthier sang an exceptionally beautiful recital at the Hôtel de Ville on April 7, assisted by Marcel Hansotte, pianist. The Canadian singer offered a program, including folk songs of Brittany, Burgundy and Greece, arranged by Ladmirault, Moullée, Emanuel and Ravel; French songs by Hahn, Hue, Koechlin and Laparra, and a modern group of Debussy, Chabrier, Duparc and Dupont. She was received with acclaim and also won her hearers in Russian songs of Gretchaninoff, Rachmaninoff, Taneieff and Moussorgsky, closing with an unfamiliar aria from Donizetti's "Lucrezia Borgia." Mr. Hansotte played her accompaniments finely and also appeared to advantage as a soloist in works of Stavenhagen, Albeniz and Debussy.

While here Miss Gauthier was taken to the place where her famous ancestor, Pierre Gaultier, the first member of her family, lived.

She is shown in the above photograph, made while she was at the place, where a tablet has been erected. The tablet reads: "In this place was situated the house where was born, on Nov. 17, 1685, the most illustrious of the *Trifluviens*, Pierre Gaultier de Varennes, sieur de la Vérandrye, the discoverer of the Rocky Mountains and of the Canadian West." It will be noted that the family name was originally Gaultier, but the last two generations have dropped the "l."

HUMPHRIES CONCERT CHARM AUDIENCE

Rider-Kelsey, Carver and Dubinsky Assist Chorus—La Forge Songs Featured

H. R. Humphries gave his annual concert at the Hotel Plaza on Saturday evening, May 1, attracting an audience both large and distinguished. Under the direction of Mr. Humphries, the Apollo Singers of New York gave, with fine effect, six song groups, among which were notable the old Welsh air, "Men of Harlech," a Venetian love song, arranged by Mr. Humphries, and the old English hunting-song, "John Peel," arranged by Mark Andrews.

Vladimir Dubinsky, 'cellist, played with his usual good musicianship and intonation, César Cui's "Cantabile"; a "Chanson Napolitaine" by Casella; Rimsky-Korsakoff's haunting "Song of India" and the brilliant "Hungarian Rhapsody" of Popper. Giuseppe Dinelli accompanied well.

Corinne Rider-Kelsey, soprano, sang with beauty of tone and dramatic feeling, the "Il est doux, il est bon" from Massenet's "Hérodiade," and in a group of shorter songs exhibited further her marked individuality of interpretation and fineness of taste. This second group comprised Duparc's gripping "Chanson Triste"; the exquisite "Les Papillons" of Chausson; Alice Barret's "Beyond," and Frank La Forge's "To a Messenger." In this, as throughout, Mme. Rider-Kelsey had the artistic accompaniments of Mr. La Forge himself as an asset, and both received much applause.

The composer-pianist did the same office for Charles Carver, bass, in the singing of an aria from "The Magic Flute"; Franz's "The Sea Hath Its Pearls"; Mr. La Forge's lovely setting of the "Flanders Requiem," and Loewe's "Maidens Are Like the Wind." The "Requiem" brought the young basso something very like an ovation from the listeners.

Carpenter's Concertino First in '16

Contradicting a statement made in numerous journals some weeks ago to the effect that the Concertino for Piano and Orchestra by John Alden Carpenter, had its first public performance when it was given recently at a Boston Symphony Orchestra concert in Boston, it should be recorded that the Concertino was introduced to the public by Percy Grainger on March 11, 1916, when he played it with the Chicago Symphony Orchestra in Chicago. The work at the time made a fine impression and won triple honors for composer, Carpenter, Pianist Grainger and Conductor Stock.



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SERVE TORONTO WITH FINE WEEK OF OPERA

Associated Singers Give Splendid Performances — Elman and Others Heard

TORONTO, CAN., April 23.—The Associated Singers from the Metropolitan and Chicago Opera Companies presented a week of Grand Opera at the Royal Alexandra Theater last week that was not only well attended but enthusiastically received throughout. This is the first real offering of grand opera locally for some time.

The engagement was opened by the presentation of "La Tosca" on Monday evening. Anna Fittiu as *Tosca* gave evidence of an ample dramatic soprano voice. Hector Dufranne gave an artistic performance as *Scarpia*. John O'Sullivan, a newcomer to Toronto, also appealed to the audience.

On Tuesday evening, "Carmen" was given, when Cedia Bault, in the title role, won an ovation. On Wednesday, "Faust" was sung in the afternoon and "Romeo and Juliet" in the evening. In the afternoon offering Desire Defrere proved himself about as fine a *Valentine* as has been heard here. Nina May sang *Marguerite* with a full-toned soprano voice. Rolland Conrad, the *Faust* of the production, was at his best. Mme. Jeanne Maubourg as *Marthe* and Mme. Anna Ball as *Siebel* were both satisfactory. Marcel Charlier scored as a conductor. "Romeo and Juliet" brought forth some fine singing with John O'Sullivan in the role of *Romeo*, Mme. Alys Meliot as *Juliet*, Desire Defrere as *Mercutio* and Hector Dufranne as *Capulet*.

"La Tosca" was repeated on Thursday, "Faust" on Friday, with "Carmen" Saturday afternoon and "Rusticana" and "Pagliacci" on Saturday night. The double bill for the closing offering was a most pleasing and popular one. Mr. Defrere who appeared in both operas was outstanding. Mr. O'Sullivan was exceptionally good as *Pagliacci* while Mme. Fittiu who appeared as *Nedda*, sang with beauty of tone and dramatic feeling. Mme. Cedia Bault was excellent as *Santuzza*.

The Chicago Opera Association Orchestra did splendid work during the week. The conductors were Louis Hasselmans, Marcel Charlier and Albert Roberval.

Saint-Saëns's "Samson and Delilah" was presented as an oratorio at the Technical School Assembly Hall on April 21 by the Toronto Operatic Chorus under the direction of M. Carboni. The choir, which contains about eighty voices, sang with a vigor and balance that pleased the large audience while the small orchestra of local string artists proved itself very competent.

Zanco de Primo, the New York tenor, took the rôle of *Samson* in a highly satisfying manner, displaying a vibrant voice

of rich quality and splendid interpretative gifts. He was very warmly greeted. Local vocalists took the other rôles. S. Winnifred Parker made a splendid *Delilah*. Charles Rigby sang one of the scenes with Miss Parker in a highly creditable manner while J. O'Meara, W. Curry, H. Jones, G. Thom and J. Connors did good work in their respective parts. The proceeds were in aid of the Ontario Association for the Blind.

The Hambourg Concert Company presented its final concert of the season on April 20, at which the development of trio music was illustrated by Boris Hambourg, 'cellist; Alberto Guerrero, pianist, and Jan Hambourg, violinist. Short movements from ten trios, representing that number of great musicians, were presented and the work of the players was much appreciated. W. R. Curry sang the bass aria "Thy Glorious Deeds Inspired by Tongue."

Florence Fenton-Box was heard in recital at Foresters' Hall on April 22, when she gave evidence of an excellent mezzo-contralto voice in a varied program of operatic selections. She was enthusiastically received. Albert Downing, tenor, was the assisting artist and also pleased. The accompanists were Signor Carboni for Mrs. Fenton-Box and Dr. Russell Marshall for Mr. Downing.

The largest audience that ever listened to a violinist in Massey Hall greeted Mischa Elman at his recital here on April 13. Every seat was taken and the platform crowded, while his offerings were received in a most enthusiastic manner. His program included the Nardini Concerto in A Major, Beethoven's "Kreutzer" Sonata, in which he

was accompanied in admirable style by Liza Elman, in Paganini's Concerto in D Major and other shorter numbers.

Some excellent music was heard at the Eisteddfod, the Welsh competitive festival for the encouragement of artists on April 17. The competition which created the greatest interest was that for mixed choirs of from thirty to eighty voices, and was the first of its kind held in Toronto. "The Heavens are Telling" was the anthem selected for the contest and the prize of \$100 and a bronze-mounted shield was donated by Sir John Eaton. Five choirs competed and the winners were Deer Park Choir, E. F. Linden, conductor, first; Kew Beach Choir, F. R. Beathy, conductor, second; Waverley Road Baptist, F. Thomas, conductor, third. The male voice choir prize was won by the Harmony Male Voice Choir. Other winners were piano, A. McFarlane; boy's solo, Kenneth Brown; violin, Bertram Brown; duet, F. L. Hooper and Ernest Williams; contralto solo, Miss Serumm; children's choirs, First, Gledhill School; Second, Withrow Avenue School.

The cantata "In the Footsteps of the Savior" was given on April 16 by the First Avenue Baptist Choir under the direction of W. H. Pettit, while J. C. Graham presided at the organ. The soloists were Miss Jarvis, Miss Witherspoon, Mr. Johnson and Marley Sherris. Miss Cawsey gave a recital in Foresters' Hall on April 16, illustrating her possession of a voice capable of singing both contralto and high soprano music. She was assisted by Ruthven McDonald who sang in pleasing manner.

W. J. B.

A JOINT RECITAL IN BOSTON

Mrs. Hayward, Soprano, and Mrs. Symonds, Violinist, Appear in Steinert Hall

BOSTON, April 28.—May Shepard-Hayward, soprano, and Jessie Hatch-Symonds, violinist, gave a recital last Wednesday evening in Steinert Hall. Mrs. Hayward was heard in three groups of songs, one classic, the others comparatively modern. Among her best works were Moussorgsky's "Little Star," Debussy's "Noël," Ferrari's "Le Miroir" and Hahn's "Le Printemps." Schubert and Franz were also present, with English words; but the particular language was not of great importance, for in none of the songs was the text made continuously intelligible. With many singers the words serve mainly as pegs on which to hang notes, especially high notes. Mrs. Hayward is evidently a singer of musical training and experience, but at the end of a season of hearing countless aspirants for public acclamation, only those rouse decided interest who offer something unusual or well above the average.

Mrs. Symonds played two numbers by Cyril Scott, Rimsky-Korsakoff's "Hymn to the Sun," and Kreisler's "La Gitana." Her tone was of good quality, barring occasional lapses from pitch, and her playing was clearly musical. One could

have wished for a little less Bostonian reserve and more fire in the Negro and Spanish dance rhythms. The two artists were ably accompanied, Mrs. Symonds by Mary Learned Ely; Mrs. Hayward by Edith Noyes Green, who was also on the program as the composer of a song, "Venetian Lament," dedicated to the singer.

C. R.

Sharlow, Little Symphony and Bohm Ballet Close Evansville Season

EVANSVILLE, IND., May 1.—The city's brilliant concert season, under the management of A. J. Lorenz, closed April 21 with a generous program, given by Myrna Sharlow, lyric soprano of the Chicago Opera Association; the Little Symphony Orchestra, under direction of Carlos Salzedo; and the Adolph Bohm Ballet Intime. Miss Sharlow gave the "Bird Song" from "Pagliacci," and four shorter pieces. The miniature symphony conducted by Carlos Salzedo gave Evansville an entirely new impression of orchestral music. It was capable of both the big symphonic effects as well as the most delicate tone-shading and accuracy. In addition to the symphonic numbers, the group played the accompaniments for the ballet program of fifteen numbers. A large audience enjoyed this exceptional occasion.

H. B. O.

EMINENT ARTISTS INVADE PROVIDENCE

Bauer and Casals in Sonata Program—Noted Singers Give "Faust"

PROVIDENCE, R. I., May 1.—A joint recital by Harold Bauer and Pablo Casals at the Shubert Majestic Theater on April 18 proved a real musical treat. Two sonatas, that by Brahms in F Major and the Grieg in A Minor, were the works in which the players were associated. A Bach suite in D Minor, for violin-cello alone, was the 'cellist's solo number and Mr. Bauer played Schubert's Impromptu in A Flat and a Chopin Fantasia in F Minor. The artists scored a big success and both gave encores. A portion of the proceeds of the recital will benefit the endowment fund of Mt. Holyoke, Smith and Bryn Mawr Colleges.

On April 26 a large audience enjoyed the Arion Club's performance of "Faust" in concert form. Paul Althouse as *Faust*, Mario Laurenti as *Valentine* and Mabel Beddoe as *Siebel*, carried off the honors. Dr. Jules Jordan conducted.

Ethel Watters, contralto, of this city, and Ruth Davis, soprano, of Boston, in joint recital at Froebel Hall, and a recital by Helen M. Rockwell, soprano, are recent events in which pupils from the Boston and Providence studios of Harriot Eudora Barrows evidenced talent and excellent training. The debut of Lydia Bell, pianist, at the Providence Plantations Club Auditorium, April 19, revealed a young player of much promise. Miss Bell is a pupil of Mme. Charbonnel of this city.

A. P.

HEAR TRI-CITY SYMPHONY

Orchestra Gives Final Concerts of Season in Moline and Rock Island

MOLINE, ILL., April 18.—The closing pair of concerts by the Tri-City Symphony Orchestra, Ludwig Becker, conductor, were given April 18 at the Davenport Coliseum and April 19 at the Augustina Auditorium in Rock Island. Enrico Tramonti, harpist of the Chicago Symphony was the much applauded soloist. Tchaikovsky's "Marche Slav" opened the program and was followed by Schubert's "Unfinished" Symphony. In both compositions the orchestra played in a truly professional manner. Especially noticeable was the improvement in the brasses, which heretofore have been lacking in smoothness and precision.

Over 300 persons were turned away from each of the last pair of concerts.

Through the newly formed classes in violin and other orchestral instruments in the public schools of the Tri-Cities, it is expected that many candidates for orchestral membership will soon be available.

E. W.

Returning to America • Season 1920-1921



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UNIQUE FORCES GIVE OPERA IN CHICAGO

Visiting Artists Open Two Weeks' Season—Local So- ciety in Programs

CHICAGO, April 29.—The New York Grand Opera Company, an Italian organization which features a woman orchestra conductor, Mme. Mary A. Camuglia, and a man mezzo-soprano, Chevalier Amadeo Cherubini, among its staff of artists, opened a two weeks' season of opera at the Empire Theater last Monday, with a performance of "Il Trovatore."

The company consists of some routined singers, a dramatic soprano, Mme. B. Stivanelli, a good looking and, at times, pleasing tenor, A. Baldi, and a baritone who knows his rôle, F. Marino, but whose voice shows the ravages of many years' service.

Mme. Camugli is more ornamental than efficient, for she did hardly anything with the score except beat the time, while both the orchestra, which comprised some dozen players, and the singers on the stage, took their own tempi and went through the opera with their individual ideas of interpretations.

Last Tuesday evening, when "Rigoletto" was announced, Isaac Van Grove, the Chicago pianist and accompanist, was engaged to conduct. Most of the chorus and orchestra members were familiar, as having been heard at the Auditorium with the Chicago Opera Association.

Mae Graves Atkins, the gifted American lyric soprano, and Lyell Barber, pianist, were the soloists last Monday evening at the concert given by the Ripon College Glee Club at Orchestra Hall. There were the usual offerings by the members of the club, both solos and ensembles, and Mrs. Atkins was heard in the aria "Vissi d'Arte," from "Tosca," and in some American songs by Fisher, Quilter and Seiler, in all of which she made a great success, being repeatedly recalled. She sang with fine emotional

expression the Puccini aria and gave clear and graphic interpretations to her song numbers. Her high and silvery voice took on a deeper and warmer quality, especially in the aria.

Edgar A. Nelson played the accompaniments excellently.

Mr. Barber was heard in the Andante Spianato and Polonaise, by Chopin, and in three short works by Rachmaninoff, Debussy and Paderewski.

The Chicago Artists' Association gave its annual program of manuscript compositions by members of the association, last Wednesday evening, at Recital Hall, Fine Arts Building, and there were vocal and instrumental compositions by Alice Brown Stout, Lotta W. Portitz, Cora Willis Ware, William Lester, Carl Bertschinger, Edward Collins, and Louis Victor Saar.

Besides the composers taking part as soloists and accompanists, quite a list

of the members were heard in the works presented.

The Chicago Musical College held its second annual contest for the highest prizes given by the institution at Orchestra Hall last evening, employing to assist the contestants, the Chicago Symphony Orchestra, and Frederick Stock, as conductor and also as one of the judges.

Four prizes were offered and awarded last evening: violin, the gift of Lyon and Healy, a public vocal recital or public orchestral appearance, donated by Carl D. Kinsey, and two pianos, a Conover grand piano, for the winner in a class which performed the first movement of the Grieg Piano Concerto, and a Mason and Hamlin grand piano, for the winner in the class which presented the first movement from Beethoven's E Flat Major Concerto for piano.

The other judges, besides Mr. Stock,

were Prof. Leopold Auer, Rudolph Ganz, Ernest Hutcheson and Edward Johnson.

There were three contestants in each concourse, and first, in the violin competition, Ethel Elkins, of Peoria, Ill., won the prize for her performance of the Introduction and Rondo Capriccioso, by Saint-Saëns. In the vocal contest, the aria "Ah, Perfido," by Beethoven, was presented by two young students, and the "Celeste Aida" from Verdi's opera "Aida," by a young tenor. Anne Leonard, of Francisville, Ind., won the prize in this class.

The Conover grand piano was won by Herbert Johnson, of Chicago, and the Mason and Hamlin grand piano by Mona Redman of Chicago.

Great interest was manifested in the contests, and Orchestra Hall held a capacity audience of friends and admirers of the contestants and of the Chicago Musical College. M. R.

MINNEAPOLIS FORCES END WICHITA SERIES

Visiting Orchestra Gives Last Program in Municipal Con- certs—New Plans

WICHITA, KAN., April 26.—The Minneapolis Symphony Orchestra, always cordially welcomed in this city, gave a matinee and evening performance at the Forum on Saturday, this being its first appearance in six years before a Wichita audience. Despite the fitful showers of the afternoon and the pouring rain of the evening both performances were well attended, and especially in the evening the house was filled to its capacity. The afternoon's performance was largely attended by school children and their mothers. Several times the magnificent work of the orchestra was marred by the dull roar of the rain that slapped down upon the reverberating iron roof, and also by the notoriously poor acoustics of the Forum. The wind section of the orchestra, always good, seemed better than ever before; but the strings were some-

what weak. In such numbers as the "Tannhäuser" overture and the Finale of the Tchaikovsky E Minor Symphony this lack of adequate strength in the string section was quite noticeable. On the other hand, in the "Valse Triste" by Sibelius, for string orchestra, the effect was most charming and artistic, as it was also notably so in the Andante, Allegro con anima, and the Romanza, Andante cantabile of the Tchaikovsky Symphony. A special favorite with the evening's audience seemed to be "Under the Linden" from Massenet's "Alsation" Suite, which number was ecstatically applauded. The soloists of the matinee performance were Emma Noe, soprano, and Finlay Campbell, baritone. Both singers won much well-deserved applause. In the evening Harriet McConnell and George Rasely, contralto and tenor, respectively, were the vocalists. They, too, were warmly applauded after each number and were generous in their appreciation of their reception. Harriet McConnell, with her big, warm voice, seemed the favorite of the evening's audience, while the fine tenor and artistic interpretation of George Rasely made him a close second. Conductor Oberhofer very wisely did not allow orchestral encores, which enabled the personnel to enjoy a little well-needed rest between numbers. The appearance of the Minneapolis Symphony Orchestra was one of

the regular numbers of the Municipal Series.

The extraordinary success that has attended all entertainments of this season's Municipal Series, and the steadily increasing interest in this essay of the city management, has made it desirable that this most attractive feature of municipal activity should be carried on through the coming concert season. It has been decided to offer to the citizens of Wichita a series of ten high class entertainments, and that the price of admission is to be as it was during the season just closing. Season tickets will be sold at from \$1 to \$6, making the price of a single admission range from ten cents for the lowest to sixty cents for the highest. When one considers that the past season had such attractions as Schumann-Heink, San Carlo Opera Company, the Duncan Dancers with George Copeland, and the Minneapolis Symphony Orchestra, the artistic and cultural value of this municipal series becomes at once apparent.

T. L. K.

WASHINGTON, D. C.—The program for the April organ recital by Edith B. Athey, community organist, included compositions of Lemmens, Thomas, Brewer, Sodermann, Guilmant and Handel. Miss Athey was assisted by Frances Scherger, soprano; George Flemer, violinist, and Mrs. Z. W. Alderman, pianist.

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"The program was one of the first class musical events of the season. In vigor, in color, in range and flexibility, it is as fine and attractive a maker of melody as one will hear in a whole cycle of song recitals."—EDWARD C. MOORE, *Chicago Daily Journal*, Feb. 25, 1920.

"His enunciation was excellent, so that standing at the back of the hall, I understood every word without effort. In mezza voce phrases he maintained the quality of the tone, yet did not lose the poise and therefore could pass again to full voice with certainty."—KARLETON HACKETT, *Chicago Evening Post*, Feb. 25, 1920.

"Mr. Gould's voice, heard after this lapse of time, has retained its breadth and added to its resonance. It is virile, robust and fresh. He sings intelligently and with a manly studiousness."—HERMAN DEVRIES, *Chicago Evening American*, Feb. 25, 1920.

"A pliable, well cultivated and resonant basso voice which also has a very high range. Disclosed a style eminently suited to the classics."—MAURICE ROSENFELD, *Chicago Daily News*, Feb. 25, 1920.

"I was able to hear only the first two groups, but in these the singer showed himself the master of a 'singing bass' voice of warm, rich timbre, free and of appealing quality."—W. L. HUBBARD, *Chicago Daily Tribune*, Feb. 25, 1920.

"His first recital after a long period of war service. His singing of English could not be improved upon. He was given a prolonged ovation even at the close of the concert."—HENRIETTE WEBER, *Chicago Herald & Examiner*, Feb. 25, 1920.

ADDRESS: 523 FINE ARTS BLDG., CHICAGO—PHONE WABASH 6856

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Critics, Cabals; Teaching vs Recitaling, As Viewed by Edwin Hughes

Dear MEPHISTO:

Bravo! This for the "musing" anent the "musical twins," Finck, Stransky, and so forth. Your thunderbolt was a salutary one, and its atmosphere-clearing power will be appreciated by many who could speak, but who are not in a position to do so. If any of us artists were to open his mouth—or his pen, rather—he would but find his words a boomerang to bring down upon his head the wrath of the Cabal.

Stransky is naturally an antipathetic personality to Aldrich because Aldrich (there are others also), is a snob, musically and socially, while Stransky is just the antithesis, both musically and socially.

In regard to the number of performances attended daily by the critics, I am quite certain that in the case of Henderson, Aldrich, Krebhiel and Finck, at least, there are never more than two musical performances on the same day that are consecrated by their presence. It may be that some of the other critics attempt to cover four or five things a day, but certainly those mentioned do not. They go at most to one event in the afternoon and one in the evening, leaving the remainder either to their assistants or entirely unnoticed, so that the plea of overwork in their particular cases is hardly substantiated. At least half of the musical performances in New York remain entirely unchronicled in the *Sun*, *Times*, *Tribune* and *Post*.

Your point about the critics on musical papers not even coming into consideration in the estimate of the magazine editor in question is well taken. If there is an abler musical critic in New York than Herbert Peyser, for example, I do not know him. To mention only one instance during the past season, Peyser's write-up of the "Parsifal" premiere in English, exhibited an intimate knowledge of the material, a virtuosity of language and a general, all-round critical ability such as no other New York critic could equal.

Turning over the page of MUSICAL AMERICA, I was very much perturbed to read your dictum on the subject of concert artists who do some teaching in ad-

dition to their public appearances, particularly as I have to plead guilty on both points! The statement that the two professions do not go together successfully is one which it is easy to make, but hard to prove, at least in the case of the pianistic fraternity, of which my knowledge is more intimate and extensive than in other branches of the profession.

When I let my mind wander back over the list of concert pianists who have devoted much of their time between public appearances to teaching, here are a few of the names which occur to me: Liszt, Rubinstein, Busoni, Sauer, Joseffy, Padewski, Dohnanyi, Backhaus, Carreno, Bloomfield-Zeisler, Leschetizky (in his younger days), Essipoff, Sofie Menter.

Could you apply the terms "stilted" or "mechanical" to any of these? Practically every pianist of note in Europe is or was engaged as professor of piano at some well-known musical institution. Past and present, the following examples come at random to me: Cortot and Pugno at the Paris Conservatoire, Leschetizky and Rubinstein at the St. Petersburg Conservatory, Sauer and Busoni at the Vienna Conservatory, Dohnanyi at the Berlin Hochschule für Musik, Pembaur (one of the most poetic of living pianists), at the Leipzig Conservatory.

The fact is that your argument, at least when applied to the pianists, will not hold water at all. Talented pupils are, in fact, a stimulus to the teacher's own artistic advancement. The danger lies only in too much teaching and the acceptance of untalented pupils. I believe that teaching is an art, and that piano-teaching is no less so than piano-playing. Just as the pianist who played an engagement every single day would become a piano-playing drudge, so does the teacher who teaches so and so many hours every day become a teaching drudge.

In my own case, I limit my teaching to four afternoons of the week, and accept only those pupils whose natural talent is sufficient to enlist my real interest in their artistic development. I do not find that this arrangement interferes with my activity as a concert pianist; on the contrary the intimate contact with fresh, young talents (in some cases bordering almost on genius), is a source of genuine stimulation and inspiration.

EDWIN HUGHES.

New York, April 24, 1920.

Florence Easton, American Soprano

To the Editor of MUSICAL AMERICA:
Dear Sir:

I have great pleasure in handing you check for my subscription to your most valuable and interesting journal and at the same time beg to offer my small tribute of commendation, not only for the great work you are doing in assisting in

the spread of musical education throughout the respective communities, but also for the energy and persistency with which you urge the fostering and up-building of American music and the giving of a fair show to American artists.

May I call your attention to the heading on page 2 of your issue of April 1, in which you refer to Florence Easton and the "Genuine Triumph of American Prima Donna?" While undoubtedly Mme. Easton has scored her greatest successes in this country, surely she is an English-born singer. Does not my memory serve me right when it tells me that she began, in her very young days, playing small parts in Gilbert & Sullivan's operas at the Savoy, London?

Unless my memory and programs are at fault the last part I saw Florence Easton play there was in "Utopia Limited," when she practically opened the opera with a short solo in the part of Phylla.

Pardon what may seem to you a liberty in calling this to your attention, but England has not had so many prima donnas of native birth that she can afford to lose any of them.

ROBERT F. MOORE.

Atlanta, Ga., April 17, 1920.

(Editor's Note: Florence Easton is English born but as she is the wife of Francis MacClennan, the American tenor, she is entitled to be known as a native soprano.)

A Buffalo High-School Boy Boosts His Town

To the Editor of MUSICAL AMERICA:

The time of reconstruction is upon us. A wave of unrest troubles every line—business, religion, art. The great war changed the old order of things—the new is forming. Every community should respond to the call of duty, and should bring its resources before the world, what it can give to the world. In return, it should place its needs before the world. This is what I want to do for Buffalo.

Who is this "I"?

Just a schoolboy at Hutchinson-Central High School, Buffalo, one of our great high schools. I, like the rest of the great student body I represent, am doing my best to "boost Buffalo" in the campaign of this week, April 11-17. This is the "why" of my letter.

Musically speaking, Buffalo is, I believe, the most splendidly located city in this country. Music plays a large part in the curriculum of public education. In the school which I attend, every Wednesday morning is given to music. We have an informal sing, or a program by the student body, or an outside soloist. All forms of music, all the way from rudiments through harmony, are taught in the schools. For one who intends to prepare for opera, as I do, the

modern language department offers a splendid opportunity to spend profitably the years while the voice is changing.

HAZELDEN M. FEINE.

Buffalo, N. Y., April 16, 1920.

A Case in Point

To the Editor of MUSICAL AMERICA:

I have read with a great deal of pleasure Mephisto's comments on chiropractic and Dr. Francesco Sauchelli.

In this connection I feel impelled to tell you that I myself have personally experienced the benefits of chiropractic, at the hands of Dr. Sauchelli. When I was playing at the Riverside a little over a year ago, I developed a sudden cold and could scarcely speak above a whisper, let alone sing. The manager of the Riverside, Mr. Darling, called Dr. Sauchelli in the middle of the afternoon, and after he gave me a single adjustment, my voice returned and I was able to sing that night. After a few more adjustments, I was entirely myself again.

Let me say that in my work my voice is put to a tremendous strain continually. Before learning of chiropractic, I suffered ever recurring attacks of hoarseness and bronchitis. Since taking chiropractic adjustments I never have any trouble from this source.

I think chiropractic is a wonderful thing for all who earn their living on the stage, especially for those who sing.

Just wanted you to know that Mephisto is making no mistake in speaking good words for chiropractic.

SOPHIE TUCKER.

New York, April 23, 1920.

Praise from Sir Hubert

To the Editor of MUSICAL AMERICA:

I have read with the greatest admiration Mr. Freund's inspiring speech at the 1000th Globe Concert at the Metropolitan. I shall read it to all my classes. I have nearly 200 students, and the ground on which his words will fall is good ground.

Most sincerely,

EDWARD DICKINSON.

Oberlin College,

Oberlin, Ohio, April 25, 1920.

Kind Words from Hagerstown

To the Editor of MUSICAL AMERICA:

I am not even going to attempt to tell you how much we appreciated Mr. Freund's being here during our Music Week, but I hope that the immediate stimulation of all musical endeavor will be a reward to him for his splendid services. We thank him, and send him our very best wishes.

Very cordially,

SIMMS JAMIESON,

Manager, Chamber of Commerce.

Hagerstown, Md., April 24, 1920.

MENDELBERG CELEBRATES JUBILEE IN AMSTERDAM

Royalty Pays Tribute to the Dutch Conductor on His Twenty-fifth Anniversary as Leader

Willem Mengelberg, the famous conductor who will conduct the National Symphony concerts in New York next winter, celebrated to-day his twenty-fifth jubilee in the conductorship of the Amsterdam Orchestra, says a dispatch to the *New York Times*.

That Mengelberg is raising the musical standard of Europe has been recognized by nearly all great musicians from Italy, France, Spain, England, America, Russia, Germany and Austria. Among the names which figure are Puccini, D'Albert, Elgar, Bainton, Strauss, Debussy and Mahler. Among those present at the celebration were the Prince, the Minister of Foreign Affairs, Minister of Education and Art, Minister of Justice and members of the Diplomatic Corps. This evening the Dutch composer, Cornelius Dopfer, conducted a cantata composed by himself.

This evening was only the opening of a great series of concerts called the Mahler Festival. Mengelberg has always been a great exponent of Mahler, formerly director of the Viennese Opera and conductor of the New York Philharmonic from 1909 to 1912.

The music festival in Amsterdam this coming month can only be compared to the famous musical gatherings which took place in former days at Bayreuth. A hundred noted composers and musicians already have arrived at Amsterdam as guests at the Mahler Festival. A hundred more are expected, including Walter Damrosch, who is bringing the New York Symphony Orchestra later.



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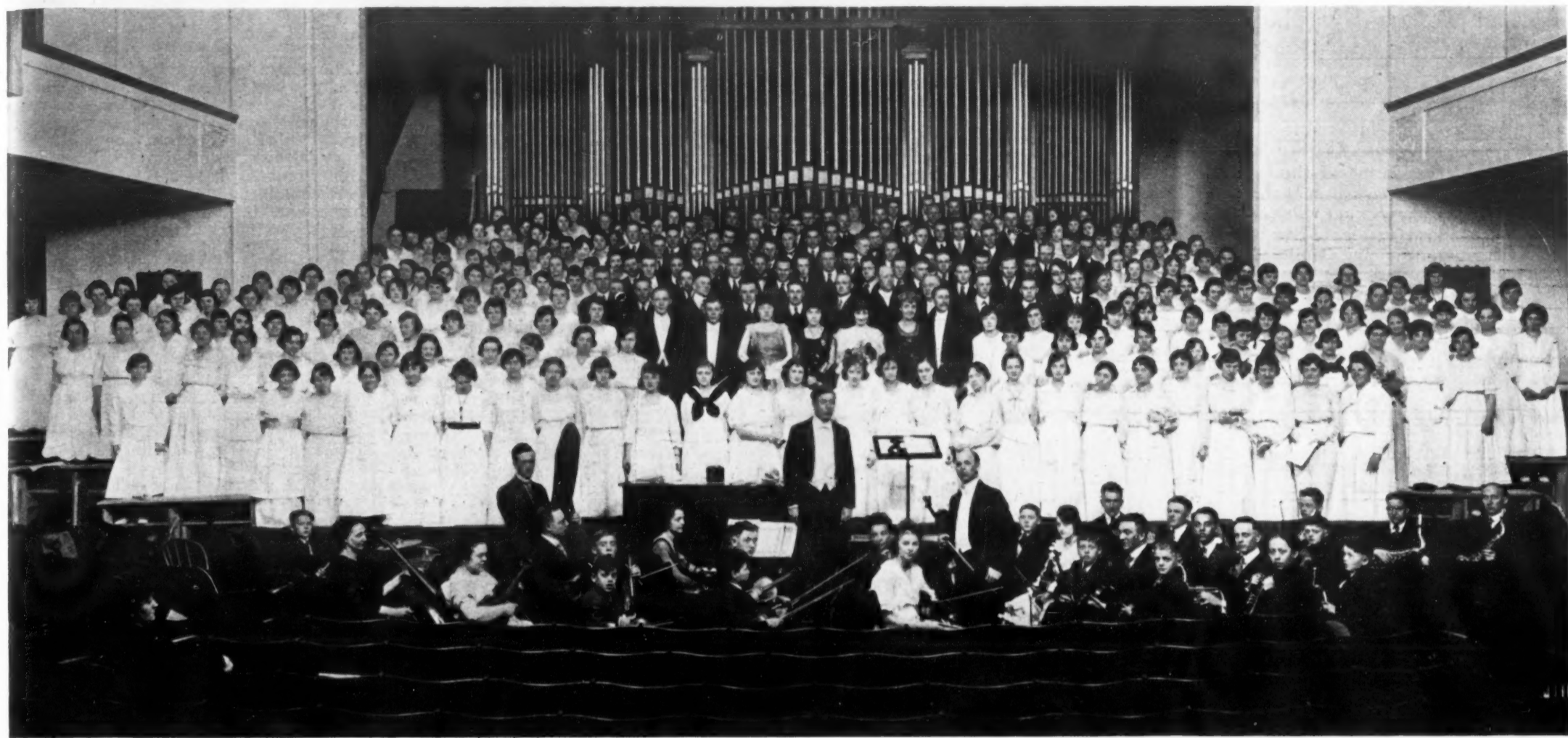
"Mr. Windingstad is unquestionably one of the most magnetic young conductors heard in New York in recent years."

—A. WALTER KRAMER in Musical America.

INQUIRIES TO RAOUL BIAIS,
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Photo by Martine Helene Hanastad

Musicians of Southwest Missouri Present First Festival



The Combined Festival Forces at the First Annual Celebration Held at the Southwest Missouri State Teachers' College, Springfield, Mo.

SPRINGFIELD, MO., May 1.—The First Annual Spring Musical Festival in the Southwest Missouri State Teachers' College was held on April 8-10. It was estimated that 2500 persons came to Springfield to attend the fête, among them being music supervisors from the high schools of the Southwest district and teachers of music.

The festival consisted of three parts, the Southwest Missouri chorus on the evening of April 8, the fourth annual Southwest Missouri High School musical contest, April 9 and the concert by Mme. Galli-Curci on the evening of April 10.

For the closing event of the festival Mme. Galli-Curci sang in Convention Hall in her first concert in this section of the Southwest. The entire seating capacity of Convention Hall was sold, and additional seats were placed in the aisles to accommodate those who were unable to acquire seats. Five thousand persons heard the world-famed coloratura soprano, and showed such genuine enthusiasm that time after time she had to response to encores.

The concert program was opened with "Caro mio ben," by Giordani, followed by "The Lass with the Delicate Air" (Old English). In "La Capinera," with flute, her hearers were given their first opportunity to hear the bird-like tones of the great vocal artist. The audience was especially responsive to the brilliant vocal effects in "Caro nome" from "Rigoletto" and in "Sempere Libera" from "Traviata." What many considered the best liked number on the program was the "Shadow Song" from "Dinorah," with flute, in which she held her audience with her superb coloratura effects. For the encores Galli-Curci sang "Robin Adair," "There are Fairies at the Bottom of Our Garden" and a group of American folk songs, including "Suwanee River," "Annie Laurie," and "Love's Old Sweet Song." These were especially well received and applauded, and after the last number the entire audience stood and cheered until the singer came back and gave "Home, Sweet Home," accompanying herself. The assisting artists on the program were Homer Samuels, pianist, and Manuel Berenguer, flautist.

High School Contest Held

Unusual interest was taken in the fourth annual High School Musical Contest which came as the event of the second day of the festival. Two hundred pupils participated. The first contest,

four years ago, had only a few entries. The contest this year surpassed all expectations. Indications point to a bigger contest next year, of which plans are now under way. In the preliminaries held on the afternoon of April 9, all but three schools in each of the fourteen classes of competition were eliminated. When not more than three schools entered, no preliminary was held. At the finals, which came on the evening of April 9, the decision of the judges in the orchestra class gave Joplin first place, with Frank Coulter conducting. Of the girls' glee club, Carthage school, Gabriella Campbell, director, was first; Joplin, Catherine Baker, director, second. First place in the piano solo went to Helen Hellweg of Pierce City, and Susan Wallace of Carthage was second. The winning mixed chorus was from Springfield, R. Robertson, director. First and second prizes in violin solos went respectively to Roland Elkins and Paul White McClure, both of Springfield. In both the girls' single quartet and the boys' double quartet, Springfield, R. R. Robertson, director, was first, with Carterville, Nelle Redding, director, second in the latter class. The vocal solo was won by Lee Adams of Monett, with John Fulbright of Lebanon, second. In the girls' double quartet Springfield again was awarded first place. The boys' glee club contest was won by Carthage. The best accompanist was William Humble of Joplin.

The winning school in each class received a silver loving cup which will be held in the school until the contest next year. In the individual contests the winners received gold medals.

The judges for the contest were: E. L. Coburn, music supervisor in the St. Louis schools; Mr. Gardner of the conservatory of music in the Warrensburg Teachers' College; Miss Ball of the conservatory of music in the University of Arkansas.

What was conceded to be the most delightful musical program of group singing ever heard in Southwest Missouri was given on the evening of April 8 as the opening event of the musical festival. The big chorus, which was made up of representative choral clubs from the communities of the district, consisted of 600 voices. Prof. Clayton P. Kinsey directed the chorus. Sidney F. Meyers, orchestra director, Mrs. C. P. Kinsey, pianist.

The following high schools participated: Springfield, Carthage, Carterville, Ash Grove, Houston, Joplin, Urbana, Bolivar, Lebanon, Monett, Pierce City,

Richland and Walnut Grove. The Teachers' College chorus of 150 voices sang in the chorus.

A strong feature of the program was in the beautiful reading of the solo and duet parts by Mrs. Agnes Dade Cowan, Harry A. Nelson, Mrs. Annabel Park Cantrell, Mrs. Marvin F. Gench, Robert James, Louise Nichols and Edwin Hoffman.

The community singing was participated in by the large audience in attendance. The following songs were on this part of the program: "Star Spangled Banner," "Massa's in the Cold, Cold Ground," "Tramp, Tramp, Tramp,"

"America, the Beautiful," "Juanita," "Yankee Doodle," "Dixie," "Battle Hymn of the Republic," "America's Message."

The college furnished participants in the festival and those attending the programs with an artistically designed souvenir of the First Annual Spring Musical Festival. The booklet, printed in three colors, contained full-page pictures of Galli-Curci and of various rooms in the college conservatory. In addition to explanatory notes and poetry on music, the souvenir contained all of the programs of the festival. Galli-Curci was presented with this souvenir handsomely bound in leather, the gift of President Hill.

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WEEK IN DETROIT IS CROWNED BY CARUSO

Mary Kent and Ruth Ray
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Forces Give New Works

DETROIT, May 1. — The crowning event of a series of excellent concerts took place at Arcadia Auditorium on Sunday evening, April 18, when Enrico Caruso closed the course of the Central Concert Co. Mr. Caruso had for assisting artists, Mary Kent, whose contralto voice added luster to the event, and Ruth Ray, a young violinist new to Detroit. Caruso labored under the handicap of a cold but it only served to display more prominently the superb artistry at his command, when he delivered a taxing program of great length and delivered it magnificently. He offered three operatic arias, "Celeste Aida," "Una Furtiva Lagrima" and "Racconto" from "La Bohème" and innumerable encores. The reception accorded him was one of frenzied enthusiasm and the audience (of about 5000) was loath to let him go, in spite of his affected throat. Detroiters have long been proud of Mary Kent and optimistic as to her future but, on Sunday evening, they left Arcadia secure in the knowledge that she has "arrived" and is here to stay. From the opening note of her first number, "Le Nil" by Leroux, one was con-

scious of the infinite care with which she works out the minutest details and the high degree of finish she obtains in their execution. She performed an aria from "Le Prophete" effectively but her art was most conspicuously revealed in a group of folk songs that contained "Brother Greir," a Swedish song, "All in Thy Dim Forest" and "The Three Cavaliers," each delivered with consummate skill. Miss Ray made a good impression in her initial numbers, "Praeludium and Allegro," by Pugnani-Kreisler, and Cartier-Kreisler's "La Chasse," and by the time she reached her final group, she had completely won her hearers and was obliged to add several encores. Salvatore Fucito provided his usual impeccable accompaniments for Caruso and Isaac Van Grove ably supported Miss Kent and Miss Ray. At the close of the concert, an informal reception was held in the drawing-room.

One of the most delightful and unique concerts of the Detroit Symphony Orchestra's series was presented at Orchestra Hall on the evening of April 8. There was no soloist and the program contained but two numbers, the D Major Symphony of Brahms and Rimsky-Korsakoff's suite, "Scheherazade," yet each achieved a tremendous success and won an ovation for both Mr. Gabrilowitsch and the orchestra. The Rimsky-Korsakoff suite always scintillates when produced by Mr. Gabrilowitsch and never fails to win a large measure of applause for Ilya Schkolnik, the distinguished concert-master. This program was repeated on Saturday afternoon.

Another concert of but few numbers was presented by Ossip Gabrilowitsch and the Detroit Symphony at Orchestra Hall on Sunday afternoon, April 11. This program comprised just three compositions, all new to Detroit, "Two Indian Dances" by Skilton, Kelley's "Alice in Wonderland" suite and a Piano Concerto in B Major, the latter written and played by Henry Holden Huss. The Indian dances proved to be among the most attractive offerings of the "pop" season, though more spontaneous applause was aroused by the whimsical work by Edgar Stillman Kelley.

Substituting for Emilio de Gogorza, who, because of illness was prevented from coming to Detroit, Allen McQuhae, together with Djina Ostrowska, supplied the program for the Statler Morning Musicales of April 16. In the opening classics, two Handel numbers, Mr. McQuhae made a pleasing impression upon his hearers and this increased steadily through a miscellaneous group and a delightful series of Irish songs with which the program closed.

The feature of the Detroit Symphony Orchestra "pop" concert of April 18 was Victor Kolar's Lyric Suite, No. 2, which, by popular request, was repeated on this occasion. It made an even stronger impression than upon its first presentation and seems destined to become a prime favorite in Detroit orchestral programs. Mr. Kolar opened the event with the march and closed it with the Sibelius "Valse Triste" and Chabrier's "Rhapsody Esponce." The Valse, in particular, was notable for the dramatically effective manner in which Mr. Kolar depicted it and the skilful way in which the band carried out his wishes. Margery Maxwell, who won much favorable comment upon her two previous appearances here this season, assisted as soloist.

CAPITAL APPLAUDS CHORUS

Howard University Forces Present Mrs. Cole-Talbert, Simmons and McGranahan

WASHINGTON, D. C., April 17.—The Choral Society of Howard University appeared here last evening at the First Congregational Church and presented Coleridge-Taylor's "Hiawatha" under the baton of Lulu V. Childers. The chorus sang its music with splendid quality and entered into its part in the work with admirable enthusiasm. The accompanists were C. Beatrice Lewis and Madeline V. Coleman.

The soloists were Mrs. Florence Cole-Talbert, soprano, William Simmons, baritone, of New York and Thomas McGranahan, who at the last moment took the place of Bechtel Alcock, who was indisposed. Mrs. Talbert sang her music ably, and Mr. McGranahan had a fine success in the familiar aria "On Away, Awake Beloved." The singing of Mr. Simmons, who has appeared with this organization before, aroused great applause, his singing of the big aria in "Hiawatha's Departure" being a very beautifully delivered number, which won him rounds of approval from the audience.

BRIDGEPORT OPERA CLUB MAKES DEBUT

Local Singers Give Admirable
Performance Under Baton
of Robert Weber, Jr.

BRIDGEPORT, CONN., May 2.—The Weber Opera Club made its debut April 12, 13, 14, at the high school auditorium, presenting the Gilbert and Sullivan's "The Mikado." The scenery was furnished by H. P. Knight and was that used by the American Singers at their New York revival last season; the cast was admirably chosen, and the chorus of forty and orchestra of twenty included the best amateur talent in the city. It was a thoroughly professional performance, and under the capable baton of Robert Weber, Jr., founder and director of the club, met with overwhelming success. Part of the proceeds were devoted to charity. The cast included Mrs. Lena Mason Barnsley, Mrs. Robert Millard, Miss Margaret Swales, Miss Norma Weber, E. Rempfer McAvoy, Robert J. Kirk, Joseph F. Wieler, and Eugene Hebbard. Mr. Weber may give the performance in other cities of the state. He has not yet decided upon the next opera to be presented.

The Bridgeport Oratorio Society surprised Dr. Arthur Mees, director, and Mrs. Mees with an informal party Saturday evening, April 10. The occasion was the annual meeting of the society, held at the home of Mr. and Mrs. C. D. Davis, Brooklawn Park, and during the evening Dr. Mees was presented with a purse of \$125 and Mrs. Mees with a huge bouquet of American Beauty roses.

The Y. M. C. A. Male Quartet: Paul J. Cook, first tenor; Alvin W. Bearse, second tenor; George M. Kirk, baritone, and C. Leroy Guild, bass, has met with much success at their Sunday evening concerts, given at the various churches. April 12, they sang at King's Highway Church, April 18 at Bethany Church, and April

25 at the West End Congregational Church.

Emanuel Ahlberg, basso cantante, who sang one of the solo parts in Zeckver's cantata, "The Goddess of Liberty," given in February by the People's chorus for the D. A. R., sang Sunday, April 18, at the dedication of the new Swedish Baptist Church. Mr. Ahlberg is now studying in New York.

The choir personnel of the People's Presbyterian Church has just been announced to include: Mrs. Florence Witherell Lavey, organist and director; Mrs. Paul S. Menough, soprano; Mrs. Tracy Brown, contralto; William Seabridge, tenor; Charles B. Couch, bass.

No change has been made in the choir of the Washington Park Congregational Church for the coming year. The choir follows: Organist and director, Arvin B. Hall; soprano, Catherine M. Russell; contralto, Lillian Brandt; tenor, Edgar Webster; bass, Harry Croft.

Bessie Harlow and James G. Ludlum were appointed directors of the Bridgeport Oratorio Society at their annual meeting held Saturday, April 10.—E. B.

Earle Laros Gives Two Piano Recitals at Bangor, Pa.

BANGOR, PA., April 15.—The Woman's Club presented Earle D. Laros, American pianist, in two recitals recently. The first program, given on April 3, was made up of MacDowell's works, including the "Keltic Sonata," "Woodland Sketches," "Witches' Dance," "Polonaise" and "Concert Etude." As encores were played the "Scotch Poem," "The Brook" and "Winter." The renditions showed seriousness of purpose and good piano technique. On April 10, Mr. Laros played the Cadman Sonata in A Major, the Minuet and Prelude of Henry Holden Huss, the Spring-Dawn Mazourka, by Mason; "Soughing Pines" and "Titania's Waltz," by Rubin Goldmark, and Nevin's "In My Neighbor's Garden," closing with Cadman's "Thunderbird Suite." The program was played brilliantly and thoroughly enjoyed by the large audience.



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How America Has Extended Its Friendship to the Flonzaleys

By ALFRED POCHON

FROM the earliest days of our first appearance in America, fourteen years ago, when none of us spoke English very well and when there were many sides of American life that we did not yet understand and sometimes did not approve of, the American people have always been very kind and cordial to us. But in those days when we gave concerts on tour there was no one at the stations to welcome us; no one called on us; the telephone never rang (a blessing in a way); no one dreamed of entertaining us or if it did occur to some, they never dared to invite us to their home; and only after the concerts a few persons would come to express their appreciation and their hopes of hearing us the next season. Soon things changed, however, so that even on our second visit to a city we found familiar faces, made friends and at once felt at home. Since these days we have been most charmingly entertained in every city, small or large that we visit on our tours.

It would take too long to mention each occasion when we have been guests of some friend, or of a club, society, university, conservatory, etc., in the 200 different places we visited. Not that we have forgotten how kindly we were received everywhere, but without mentioning names I should like to speak of a few of the places where we—and many other artists—have been received year after year for fourteen years. These visits have become a part of our lives—as far as sentiment is concerned—and shall be later on among our dearest memories.

We always begin our season in a very happy mood, being engaged as our mascot concert, to play in a most charming and refined girls' school situated near a New England city famous for its watches. After the concert, which is decidedly an intimate musical "at home" given in a delightful hall, we have supper in the charming company of the principal and with the French and Italian teachers with whom we converse in their respective languages.

Not less charming, but very different is the reception we are always given at the home of a well-known New York lawyer who, like his friend the late E. J. de Coppet, has been most devoted to chamber music for over thirty years. 'Cellist himself, he has done much in various ways to help art and its devotees. Every year after our second concert we arrive at their studio on the Park, where we are cordially welcomed by his charming wife, to find a very select gathering of virtuosi, musicians, painters, doctors, "hommes de plume," etc. After a real epicurean supper, we have the great pleasure of seeing friends and colleagues whom we, who lead the lives of "birds of passages" would not otherwise have a chance to meet.

In Boston and Chicago

In dear old Boston a royal welcome awaits us every year! Our host, the son of a well-known Italian pianist and a remarkable pianist himself, is a merry companion. Here, indeed, we feel ourselves quite at home when seated at his table where there are always a few bottles of Chianti in their gay, many-colored outfit. In Cambridge, too, on the grounds of Harvard University, there is another delightful old house full of souvenirs, where many, many times we have been most interestingly entertained at dinner after a concert, by our host and our charming hostess who is, by the way, an excellent pianist. And it is in Boston that year after year we are entertained by a violinist-pedagogue who, although not known as a soloist, is one of the best violinists in the country. A great friend of Kneisel and Kreisler, lover of chamber music, he was most friendly to us from the very first day.

In Chicago from the first we felt absolutely at home. Not only after the first of our Sunday afternoon concerts, but at the two following concerts, at a big stone house on Prairie Avenue, we are welcomed by the most sympathetic, charming couple you can expect to meet. Old people, it is true, but with young hearts and alert minds! Almost every artist who has come to this country for, I may venture to say, the last thirty years, has been received by them and, I feel sure, remembers the happy moments

spent in their hospitable home. Not only are they kind to visiting artists and celebrities, but the hostess is so beloved by the personnel of the Chicago Symphony, that she is nicknamed "The Mother of the Orchestra."

But our visits in Chicago would not be complete if we were not invited to dine with one of the most prominent members of the orchestra and his witty, charming

ments (at least with us) to play four concerts in three days and so was able to give one concert to the children of the public schools (we had a wonderful experience playing for those 1500 youngsters), two in the Museum of Arts for which tickets were distributed in many factories, and as the fourth concert to the Chamber Music Society. After that concert we invariably have a very nice



Mr. Betti Gives the "A" and the Flonzaleys Tune Up—A Characteristic Green Room View

wife. In the most informal delightful way we go there to eat "macaroni" and the many good things that are served before, during and after that dish. The host, in spite of his youthful appearance, at one time played under Theodore Thomas and was quite a friend of his, and has told us several good stories about his great *chef d'orchestre*.

Another place where we have delightful memories of spaghetti, lots of fun and a hearty reception is Minneapolis, the home of a fine 'cellist, who is in addition a clever manager and a really good friend of ours.

On the shores of Cayuga Lake is a girls' college known to many artists. And they all know the musical director, who rain or shine, morning or evening, comes with his happy smile to the little station to welcome and help them. They will all remember being invited to the Director's home to dinner and after the concert for a delicious supper. In fact, both the Director and his capable and sympathetic wife are great connoisseurs in the art of Savarin. After a much appreciated meal we get into a really musical atmosphere as we seat ourselves near the open fire and talk.

While speaking of "friends of artists" I certainly will not forget to mention a dear old "young" friend of ours, himself a violinist, a royal one, who lives in San Francisco, and who always does all in his power to make our stay there a succession of various pleasures.

In Indiana we have the great privilege and pleasure of being "artistically and affectionately" adopted by a banker and his lovely wife, both great lovers of music in general and chamber music in particular. From the very beginning of our career as a Quartet we played there year after year to a select private audience. It is always with a warm feeling of pleasure that we look forward to this visit where, after the concert a supper awaits us with our beloved American "papa" and a few friends.

Everyone knows the rapid and wonderful development that Detroit has made not only in the city itself, but in its musical activities. Perhaps, however, it is not generally known that one of the greatest factors that contributes to this improvement is due to a woman who has done more to develop the taste for chamber music than anybody else I know of. For many years not only has she brought to the Chamber Music Society the best ensembles known, but to reach every class she has made arrange-

everybody with whom we have had to deal in the United States in the last fourteen years.

Therefore, it is with great pleasure that I take this opportunity of expressing to them a small measure of the deep appreciation felt by my colleagues and myself for their cordial and friendly reception which has touched us deeply and has linked us with these charming men and women not only in bonds of music but in bonds of friendship throughout all these United States.

FINAL EUPHONY MUSICAL

Marguerite Potter Hahn and Other Soloists at Club's Last Program

An interpretation of Cadman's opera, "Shanewis," by Marguerite Potter, composed the first half of the program offered by the New York Euphony Society, on Saturday afternoon, April 24, when the final musicale of this season's Waldorf-Astoria series took place.

Miss Potter was assisted by J. Warren Erb at the piano, who illustrated the themes. Miss Potter, who appears to be very young, and has a decidedly winning stage presence, recited and sang the "Shanewis" tale in a most entertaining manner, proving from the outset that she is a person in whom feeling for the dramatic stands unquestionably to the fore. Her voice is pleasing, there is real richness in its quality, and she elicited much applause after her singing of "The Song of the Robin Women" and the lovely "Canoe Song."

Clara Osterland, contralto; Carl Hahn, 'cellist, and Mildred Holland, reader, presented the last half of the program, and were highly successful in all they undertook. Miss Osterland's songs included Kursteiner's "Invocation to Eros," Brockway's "Would Thy Faith Were Mine," Henschel's "Morning Hymn," Curran's "Dawn," Kramer's "The Last Hour," Hahn's "Rain Song" and del Riego's "Homing." She was cordially received, and granted several encores. Mr. Hahn won an ovation when he played Goltermann's "Cantilena" and Popper's "Spanish Dance." Amelia Gray Clarke presided at the piano, as official accompanist for the Euphony Society. J. A. S.

Berumen to Play New Russian Concerto

Ernesto Berumen, the pianist, has added two piano concertos to his large repertoire; the A Minor by Schumann, and a Rhapsody on Ukrainian Themes by Serge Liapunoff, the Russian composer. Mr. Berumen will play the latter work in New York next season for the first time. The work is based on original themes from Ukraine, and is considered the most effective composition for piano and orchestra by the Russian.

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MUSICAL SOCIETIES OF OREGON ALLY WITH NATIONAL FEDERATION

State Branch of Nation-Wide Organization Founded at Three-day Convention in Portland—
Stracciari Displays Art in Warmly Received Recital—Many Local Offerings Fill Week

PORTLAND, ORE., April 19.—An Oregon branch of the National Federation of Musical Clubs was organized in Portland last week. Mrs. Percy W. Lewis, a member of the Monday Musical Club and president of the Rainbow District of the National Federation presided at the meetings of the assembly, which were held in the auditorium of the Multnomah Hotel. The week was a notable one in musical circles. Mrs. Lewis with the assistance of a corps of energetic workers made all arrangements for the organizations of musical clubs of Oregon to affiliate themselves with the National Federation.

Mrs. Frank A. Seiberling of Akron, Ohio, President of the National Federation of Musical Clubs, arrived in Portland on Monday evening. Interesting meetings with special programs by the different musical societies, were presented.

The following are the officers of the State Federation: President, Mrs. Percy W. Lewis; First Vice-President, Mrs. Anton Giebisch; Second Vice-President, Genevieve Baum Gaskins of Corvallis; Recording Secretary, Evah Hadley, Newberg; Corresponding Secretary, Elizabeth Johnson, Portland; Treasurer, Jean McCracken; Auditor, Frederick Goodrich; Directors, Carrie R. Beaumont, Portland; Dr. John Landsbury, Eugene, and George Wilbur Reed, Portland.

Mrs. Carrie E. Beaumont, president of the Carrie Jacobs-Bond Club opened the Monday morning session of the assembly. The program included piano solos by Laura Putnam of the Monday Musical Club of Newberg; vocal solos by Clara Myren of the Chaminade Club of Marshfield and by John Clair Monteith, Portland, baritone; violin solos by George Buckley of the Ellison-White Conservatory of Music; dances by Doris MacCartney and Louise Cameron of the Christensen dancing school of Portland; flute trio by Robert Millard of Portland Symphony Orchestra; Mrs. E. G. Knight of the Monday Musical Club and Frank Badollet of the University of Oregon. Temporary organization followed with Mrs. Percy W. Lewis as chairman. The after-

noon's program was given by the Monday Musical Club, when vocal selections were given by Mrs. Blanche William Segers-trum and choruses under the direction of Mrs. Rose Coursen Reed. Piano numbers were played by Lucien E. Becker. A banquet was given in the crystal room of the Benson Hotel in the evening when the members of the Portland Opera Association gave a number of opera excerpts. Judge Jacob Kansler gave a talk on musical ideals for the northwest and Marie Gammie gave some delightful dances.

On Tuesday morning, Mr. and Mrs. Paul Petri spoke on Song Interpretation and The Important Art of Accompanying and furnished a musical program. George Wilbur Reed, director of the music department of Jefferson High School, said there should be public censors of texts of songs sung by young people of this city. Addresses were made by George D. Ingram of Washington High School, Robert E. Walsh of Franklin High School and William H. Boyer, general musical supervisor of the public schools. Encouraging reports were made of the musical progress made by schools in the city.

At the afternoon session the program was presented by the MacDowell Club, Mrs. Warren E. Thomas, president. The Treble Clef Club sang several choruses. Tuesday night was junior club night, when students were presented in piano recital, playing, singing, reading and aesthetic dancing. On Wednesday morning the time was devoted to business and educational work. A discussion on music credits in the high schools was led by John Landsbury of the University of Oregon. The plan for musical memory contests was presented. The afternoon session opened the subject, Americanization, with a paper on American Composers by Mrs. Harry Beal Torrey and a program of American compositions by Robert Louis Barron, violin; Otto Wedemeyer, voice, and David Campbell, piano.

On Wednesday afternoon a community sing was held at the public auditorium. An organ recital and community sing were held again in the evening, William Robinson Boone was the organ soloist. An address was made by Mayor Baker, which was responded to by Mrs. Frank A. Seiberling.

Stracciari Scores

Riccardo Stracciari appeared in concert April 14, assisted by Francesco Longo, pianist. Mr. Stracciari made a good impression upon the audience, his manner, physique, and general good looks commending themselves to an audience that had looked forward with interest to the concert given by the famous baritone.

His opening number was the Prologue from "Pagliacci," "Cade la sera," Mililotti, "Milanella, Vizzosette e care," Falconier, two pretty songs, followed. "April," Tosti, was encored as was "La Paloma," which was sung by request, "Un Deux Lien" also elicited a recall. "Bonjour Suzon" and a Neapolitan song "Manella Mia" were delightfully sung. The best liked number of the evening was the aria "Largo al factotum" which was sung magnificently, showing his fine voice and dramatic ability to advantage. Francesco Longo, pianist, played "Romance," Sibelius, and "Rigoletto Fantasy," Verdi-Liszt, and was recalled. The concert was under the management of Steers-Coman.

Mrs. Gertrude Cameron of Silverton presented a class of young children in recital on April 1. The little folk showed their ability to read notes, build scales, interpret musical terms and recognize chords by ear. The method of instruction was introduced by Mrs. Cameron last fall. The children were between the ages of six and eight years. The graduates who received diplomas are: Jane Annie Evenson, Elizabeth and Frances Keene, Malcolm Cameron, Franklin Evenson, Marguerite Welch, Mabel Digerress, Eddie Young and Beryl Smith. Several older pupils were also presented with diplomas. Those having completed the work were Mrs. G. B. Bentson, Mrs. Ernest Palmer, Nellie Moser, Mr. and Mrs. J. W. Arnett, Oscar Bentson, Kenneth Bentson and Francis Wood.

In the six-page bulletin issued last Sunday in the First Presbyterian Church in connection with the Easter Services appreciation was paid to Edgar E. Coursen, veteran organist of that church, who on that day celebrated his thirtieth anniversary as organist of this church. During all these years Mr. Coursen has never been absent from his place on

account of sickness, and except during his annual vacations and a very few times when playing the organ at Temple Beth Israel at special services, has never for any cause failed to be present. He is thought to have served the longest term of service in one church of any organist in the United States.

Ella Connell Jess, pianist, gave a recital in the Multnomah Hotel ballroom on Tuesday evening, which was attended by music lovers, critics, and friends of the accomplished pianist who presented an excellent program. N. J. C.

GANZ AIDS PHILADELPHIANS

Stokowski Offers Favorite "Fourth" Symphony of Tchaikovsky

PHILADELPHIA, April 26.—The Tchaikovsky of towering dynamics, crashing chords and passionate harmonies stirred the two audiences which heard the weekly program of the Philadelphia Orchestra in the Academy of Music last week. Mr. Stokowski's reading of the Fourth Symphony has long been among his most vivid achievements. On Friday afternoon and Saturday evening he capitalized with brilliant virtuosity every emotional thrill in this plangent score and as usual, developed very strikingly contrasting moods. There was majesty in "sustained" and wistful sentiment in the lyric second movement, sprightly grace in the piquant pizzicato and tempestuous eloquence in the fulminating finale. The richly imaginative "Swan of Tuonela" which followed took on the nature of a reflective poetic interlude and then another scintillant exhibit, the Fifth piano concerto of Saint-Saëns, closed the concert.

Rudolph Ganz was the soloist. He played with confident facility and a dazzling technique. H. T. C.

Prokofieff to Give Concerts in England

Serge Prokofieff, the young Russian pianist-composer, sailed for Europe on April 24. He will spend the summer months in France and England. He will give a concert in London and will make a tour of the provinces besides conducting several of his orchestral works in London. During the latter part of the summer, which he will spend in France, he will complete his new opera, which may be produced here next season.

John W. Nichols Assumes Direction of Newburgh Church Choir

John W. Nichols, the New York tenor, has been appointed soloist-director of the choir of 100 voices in the Trinity Methodist Church of Newburgh, N. Y.

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TOLEDO'S WEEK, ONE OF MUSICAL PLENTY

Bolm and Barrère, Eubank and Schumann-Heink, Among Visiting Artists

TOLEDO, OHIO, April 24.—The past week has been a busy one musically for Toledo, and April 15 brought to the Coliseum on the Civic Music League Course the Adolph Bolm Ballet Intime with the Little Symphony, under the direction of George Barrère. Seldom has this city been afforded a greater treat than was given by the Little Symphony, and the audience was not slow in expressing their unqualified approval. Especially enjoyable was the group of flute soli played by Mr. Barrère and accompanied by the orchestra.

The Ballet took up the second part of the program and was also much enjoyed, though the lateness of the hour in starting owing to the delayed arrival of the company, and the tedious waits between parts dragged the long program into the late hours of the night.

On April 19 the Orpheus Club gave its second concert in Scott High Auditorium, assisted by Lillian Eubank, soprano of the Chicago Opera Company, who substituted on short notice for Marie Sundelius who was not able to appear on account of railroad conditions. But Miss Eubank fully met the situation and decidedly pleased her audience with a well-sung program of attractive songs and the two arias, "Vissi d'Arte" by Puccini, and "Plus grand, dans son obscurité" from "La Reine de Saba" by Gounod. Miss Eubank has a powerful dramatic soprano voice of beautiful quality and handles it exceedingly well. The club sang two groups of songs under the direction of Walter E. Ryder, achieving some of the best results that they have ever attained. The man sang with perfect enunciation and great precision of detail. J. Harold Harder accompanied both the club and the artist.

On Wednesday evening, April 21, Mme. Schumann-Heink came to the Coliseum as the last offering of the Civic Music League for the present season. And as a matter of course, this much-loved woman sang to a house packed to the doors by her thousands of admirers. Her program was, with the exception of her first group of arias, almost entirely in English, and she gave to each one its own atmosphere, singing with perfect enunciation.

Her program included the two arias "Lascia ch'io piango" from "Rinaldo," by Handel, and "Ah! mon fils" from "Le Prophète," by Meyerbeer, a group of five songs by La Forge including "Fländers Requiem," "Expectancy," "Retreat," "To a Messenger," and "Where the West Begins," and a group of songs by various composers including Carrie Jacobs-Bond, Ronald, Chadwick, MacFayden, Arditi, Lieurance and Bizet.

Assisting on the program was Nina Fletcher, violinist, who played two

groups and the obligatos to Lieurance's "Indian Love Song" and "Agnus Dei" by Bizet. Most excellent accompaniments for both artists were supplied by Katharine Hoffmann. J. H. H.

Marie Sundelius Off on Four-Week Scotti Opera Tour



Photo by Marcia Stein

Marie Sundelius, Metropolitan Soprano

Marie Sundelius, of the Metropolitan Opera Company, has been compelled to refuse many concerts engagements for the spring on account of her tour with the Scotti Grand Opera Company, which opened May 3 in Birmingham, Ala., Mme. Sundelius sang *Mimi* in "La Bohème" in the opening performance and will be heard in that rôle as well as that of *Ah-Yo* in "L'Oracolo," throughout the four week tour. In addition to her appearances in "L'Oracolo," "Parsifal" and at a Sunday night concert at the Metropolitan in the last two weeks of the opera season in New York, the popular soprano sang at concerts in Elmira, N. Y.; Jamestown, N. Y.; Salem, Mass., and Wilmington, Del. before leaving.

YON PLAYS IN SAN DIEGO

Thousands Hear Great Out-Door Organ—Stracciari in Notable Program

SAN DIEGO, CAL., April 22.—Riccardo Stracciari, baritone, gave the second program of the special artists' course at the Spreckles Theater last night. It has been a long time since we have heard such excellent singing of the Prologue from "Pagliacci" and the "Largo al Factotum" from "Barbiere de Siviglia." Again and again he was forced to repeat his numbers and to follow them with encores. He was ably accompanied by Francesco Longo, who also played a piano solo.

Another interesting program during the week was that given by Pietro Yon, organist, on Sunday afternoon on the great out-of-door organ in Balboa Park. Several thousand persons gathered for this recital and Mr. Yon easily established himself in their estimation as one of the leading organists of the country. Mr. Yon was tendered a banquet by leading musicians of the city at the San Diego Hotel on Saturday evening. The affair was in charge of Dr. Humphrey Stewart and members of the American Guild of Organists. W. F. R.

Idelle Patterson Goes With Haensel & Jones

The young lyric soprano, Idelle Patterson, is announced as one of the artists under the management of Haensel & Jones for next season.

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MAUD MORGAN GIVES ANNUAL CONCERT

Harpist, Aided by Dr. Carl and Mme. D'Arblay, Celebrates Shakespeare's Birthday

In celebration of Shakespeare's birthday a somewhat intimate and, withal, delightful program was presented at Aeolian Hall, by Maud Morgan, a long-admired American harpist, assisted by Dr. William Carl, organist, and Mme. Hortense d'Arblay, lyric soprano. Besides these artists, a half-dozen charming children ranging from five to twelve years, offered a group of ballads in delightful manner.

With the Organ Fantasia and Harp, by Dubois, Miss Morgan, assisted by Dr. Carl, provided an interesting opening to the afternoon's work. Other offerings by Miss Morgan alone were Thomas' "Spring Song," Oberthur's "Fairy Legend" and Thomas' "Autumn." Miss Morgan, who has long been a leading harpist in this country, possesses besides admirable technique, an engaging sweetness of manner, which was quickly recognized by the audience.

Dr. Carl gave his authoritative readings of Widor's Andante Cantabile, Bach's Fugue in D Major, Byrd's "Earl of Salisbury" and "The Shepherd's Dance." Mme. D'Arblay supplied most of the Shakespearean flavor of the afternoon by her choice of songs; her voice, of a heavy order, hardly suited the light quality of these fanciful fragments, but she attempted with much graciousness to enter into the spirit of the occasion, in numbers including Bishop's "Lo, Hear the Gentle Lark," sung behind a screen in rather questionable taste; Beethoven's "In Questa Tomba," accompanied by Miss Morgan and Dr. Carl, Schubert's "Ave Maria," Wilson's "Take, Oh, Take Those Lips Away" and "It Was a Lover and His Lass."

To the harp accompaniment of the children, who played admirably, she sang "Where the Bee Sucks," Johnson, "Oft in the Stilly Night" and "Holy Night." The tiny performers, with surprising poise, added several familiar folk tunes. F. G.

Robert S. Flagler in Many Concerts

Robert S. Flagler, New York organist, accompanist and coach, who this season has been busily engaged in the preparation of various programs for many

prominent singers coaching under his direction, scored in a number of successful concerts during the past winter. His important engagements include an appearance before the Congressional Club in Washington, D. C., and in an organ recital at Carnegie Hall on May 1. He will also be heard in an interesting program of organ works at the Twelfth Street Reformed Church of Brooklyn, June 4.

WELCOME BOSTON PIANIST

Alice Allen Presents a Unique and Worthy Program

BOSTON, April 20.—Alice Allen, of Boston, gave a piano recital in Jordan Hall last Wednesday afternoon. She made her program entirely of short pieces, dispensing with a sonata, theme and variations, or other long-winded number without which a piano recital is by many persons thought to be incomplete. A Liszt Etude and Brahms's E Flat Intermezzo and B Minor Rhapsodie headed the list. Then came three familiar Debussy pieces and two comparatively novel ones by Fauré and Ravel.

The next group was more unusual: Five American composers were represented, Clayton Johns by an "Introduction and Fugue," MacDowell by "The Eagle," Richard Platt by "The Gulls," Mason by "Chimney Swallows" and Gebhard by a "Love Poem." MacDowell's "Eagle" is a striking example of what can be done within small compass; there is more musical stuff in its two pages than in many a work of symphonic dimensions; Gebhard's "Poem" was pleasing in sentiment, and Richard Platt found a motif for his "Gulls" that gave one a distinct picture of the eerie white birds sailing under a gray sky.

In the same group were also two unusual pieces: Cyril Scott's "Irish Reel," the harmonic structure of which suggests the sub-title of "Patrick in Paris," and one of a set of pieces called "Dreamer's Tales," by Peterkin, a composer whose works are just beginning to appear. Mr. Peterkin spent eight years in the Far East—Malaya, China, Japan—where he was engaged in selling phonographs and player-pianos to the Orientals and meanwhile saturating himself with Oriental atmosphere.

Miss Allen's tone was agreeable and her interpretations thoughtful and discriminating. A famous living pianist is reported to have remarked that he had discovered that he succeeded best in Boston when he played "politely." Miss Allen played politely, but perhaps more by nature than policy. C. R.

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WINNIPEG AGAIN WELCOMES GRAINGER

Pianist-Composer Appears
with the Male Choir—Mani-
toba's Second Contest Held

WINNIPEG, April 20.—The outstanding events of the past month were the concerts given by the Winnipeg Male Voice Choir with Percy Grainger as visiting soloist, and the second annual Manitoba musical competition.

The Male Voice Choir suffered a severe loss last year by the death of its able founder and conductor, George Price, under whose training this body of seventy singers attained a high pitch of artistic and technical efficiency. The choir is indeed fortunate to have secured the services of such a sterling musician as Alex L. Scott to fill the conductor's chair this season, and continue the work so ably begun by George Price. The newly-appointed accompanist, Mrs. H. W. Porter, is well equipped to fill this important office as was demonstrated at the recent concerts.

Both concerts, which were held in Young Methodist Church on consecutive evenings, were performed to "sold-out" houses, a splendid tribute to the popularity of the choir and to Percy Grainger.

The programs included five part songs by Elgar (words from the Greek Anthology), "Autumn Leaves," Villier Stanford; Border Ballad, Maunders; "The Song Now Stilled," Sibelius; "The Winds," E. T. Davies, and "De Sandman," and "Shadow March," by Protherol.

The singing of these and other numbers by the choir was marked by fine attack, excellent phrasing and shading and an all-round artistic rendition of the many contrasted styles of composition represented on the programs.

Of Percy Grainger the inimitable, little need be said, his ability as a pianist and composer being so universally recognized that any extended comment on his work is almost superfluous. This was Mr. Grainger's second visit to Winnipeg and one is safe in saying that he can appear here every year and be assured of an appreciative audience.

Mr. Grainger introduced several novelties at the choir concerts, including Detts's "Juba Dance" and Balfour Gardiner's "Humoresque" and "Prelude."

The annual musical competition, which is managed by the Men's Musical Club, aroused considerable interest among local students and in some cases the entries were more numerous than at last year's competition.

The adjudicators were Dr. Tertius Noble of New York, and Dr. A. Fricker of Toronto.

It would be incorrect to say that the adjudicators' decisions were agreeable to all parties. As a matter of fact the only competitors who were entirely satisfied, were the winners.

An organ recital was given by Dr. Noble in Westminster Church, during his visit, assisted by the Male Voice Choir. Dr. Noble is a great organist and his playing was a delight to the audience assembled. The program included Borowski's Sonata, in A Minor, Choral Preludes by Bach, and a March on a theme of Handel, by Guilman. F. M. G.

HARTFORD GREET SINGERS

Sophie Braslau and Louis Graveure
Charm Their Audiences

HARTFORD, CONN., April 25.—George Kelly, concert manager, presented Sophie Braslau in a song recital at Foot Guard Hall, Tuesday evening, April 6.

This was the first appearance of this young singer in this city, and she won instant recognition as an artist of the first rank. Her voice was rich and beautiful in color and she displayed a magnificent artistry throughout her program. She added several encores, one of which an aria from "Carmen," to which she played her own accompaniment. Eleanor Scheib was the able accompanist.

The Treble Clef Club with Edward F. Laubin conducting, and Carl McKinley, accompanist, gave its second concert of the season at Foot Guard Hall, April 7. The soloist was Lou's Graveure, baritone of New York. Harold Land of New York sang the baritone solo in the Cantata "Sir Olaf," by Harriet Ware, while the soprano solo was taken by Helen Lester, a member of the chorus. Mr. Graveure sang three groups accompanied by Bryceson Treheame, whose accompaniments were most artistic. This was Mr. Graveure's first appearance here and the audience was most appreciative of his wonderful art and beautiful voice, and he was obliged to add several encores to his numbers.

The work of the club was excellent. Miss Lester did fine work in her solos. Mr. McKinley's accompanying was splendid. T. E. C.

New Orth Song Published

A new song entitled "Evening Bells," by Charles J. Orth of Milwaukee, has recently been published. The song was sung on March 5 by William Wegener, tenor, at a faculty concert of the Marquette Conservatory. Mr. Wegener is head of the voice department at that institution. It was sung again on April 24 at a program of compositions by Milwaukee composers, given at the Art Institute in that city, under the auspices of the Milwaukee Civic Association of Music.

GALLO REVIVES DYING PITTSBURGH SEASON

Week of Opera Enlivens City
as Musical Offerings Lessen
—Hear Raisa and Rimini

PITTSBURGH, PA., April 24.—Just as we are about to order the moth balls and cedar chips to lay music away for the summer, along comes the San Carlo Company to keep us up for six nights running. Certainly, of all chancleers of itinerant opera, Fortune Gallo is the chief. He brought us his thoroughly admirable company and they delighted our Italian souls with eight excellent productions. The company opened Monday night with that operatic shambles, "La Forza del Destino," in which every one was magnificently murdered or committed suicide. Natale Cervi, in a dual rôle was as dependable as he was in our childhood days. Certainly there is no better buffo than the competent Cervi. Bula Ray Shull sang a lovely *Leonora*. She is the possessor of a glorious voice. Vincente Ballester employed his baritone voice to advantage as *Don Carlos* and Manuel Salazar tenored away in his virile fashion as *Don Alvaro*. Pietro De Biassi was the same old subterranean bass, vigorous and wholly masculine. The rest of the cast was commendable.

Tuesday gave us that queen of *Mimis*, Queena Mario. If there is a more versatile soprano than this regal girl we know not her name. Giuseppe Agostini interpreted a *Rodolfo* that was traditional, and the balance of the rôles were up to the San Carlo standard. *En passant*, "La Bohème" is one of the company's finest productions, and in many ways it is comparable with six-dollar companies. Wednesday saw "Aida" with Bula Ray Shull and Stella De Mette carrying off the honors. Stella De Mette sang an *Amneris* with an unusual amount of warmth and voice. The mid-week matinee was "Madama Butterfly," with Rosina Zotti in the stellar rôle. Rosina Zotti made a good *Cio-Cio San*. Her voice is a delightful one particularly in the middle register. Alice Homer gave a *Suzuki* that was a faithful portrayal of this difficult rôle. Thursday evening was "Rigoletto," with the usual San Carlo cast. Again Queena Mario distinguished herself in both coloratura and recitative. Friday evening saw Bizet's "Carmen," standin' 'em up. It was a stirring performance of this vital work. Stella De Mette sang a *Carmen* with all the traditional Spanish swank that is supposed to go with the rôle ever since Calvé immortalized it. She was vocal and she was histrionic.

Saturday matinee saw Flotow's "Martha" and the evening brought the most popular of Italian operas, "Il Trovatore," with an S. R. O. audience. Gaetano Merola directed the orchestra with his accustomed skill—there are times when he looms up as the greatest artist Fortune Gallo carries. All the scenery for this year's productions was new and most of it commendable.

On Wednesday, Raisa, the rose of Chicago, and Giacomo Rimini, both from the Windy City's opera company, came and gave us a duo recital of things operatic and otherwise. Mme. Raisa was in remarkable voice—she trilled and scaled and vocalized right merrily. The audience couldn't get enough of her; five recalls per number was the allotted order. Giacomo Rimini employed his masculine and albeit somewhat tremulant baritone to advantage in Rossini and Verdi excerpts. When the twain came together for duets, as they did every few minutes, the rafters began to rock with applause and joy. Frank Laird Waller, at the

piano, did yeoman's work for his soloists. He labored hard to make operatic accompaniments sound convincing.

Thursday afternoon the Twentieth Century Club closed its brilliant season with a song recital by J. Campbell McInnes, baritone, and Mrs. Lawrence Litchfield, accompanist. Mr. McInnes presented one of the few programs of distinction we have had this year. There was not a song of the twenty that was familiar, and almost every one was a delightful piece of writing splendidly sung. Mr. McInnes has a bass-baritone voice of unusual dimensions; in quality it is felicitous. He sings with a clean-cut diction that permits his auditors to catch syllables and consonants. Mrs. Litchfield, at the piano, gave her soloist backgrounds that were integral. A large audience welcomed both the singer and the pianist.

Pittsburgh is all of a twitter over the signing of Sue Harvard with the Metropolitan Opera. We are rolling over with our tongue expressions like "Sue Harvard, Prima Donna," and "Mme. Sue Harvard." The city rejoices in her success. The envious ones think she must have gotten the opportunity with "drag," but the knowing people see in her appointment only the result of long, hard work. She was a most conscientious singer when she was here, and that she will go far, Pittsburgh is certain. One thing is sure, there will be a large delegation of native sons and loyal citizens in New York next fall when she makes her début.

Walter Wild, F. A. G. O., and his gifted wife, Edith Creel Wild, are leaving Pittsburgh for New York. Mr. Wild was dean of the music department of the Pennsylvania College for Women and his wife was soprano soloist at Christ Methodist Church, a position, by the by, that was held by Sue Harvard. Pittsburgh will miss both of these competent musicians. One by one all our young people listen and heed the siren of Broadway, and one by one they trek over the mountains. This time New York is really the call of the wild. What? Positively! H. B. G.

Gray-Lhevinne Win Return Engagement in Tacoma, Wash.

TACOMA, WASH., April 12.—Estelle Gray-Lhevinne, violinist, and Mischa Lhevinne, pianist, appeared here on April 7 in one of their intimate joint-recitals, and made so fine an impression that they have been engaged for a return date next November. Mme. Gray-Lhevinne scored in the rarely played Godard Concerto Romantique, several Hubay and Leonard pieces and three of her own compositions, including a Valse and a work called "My Song," closing with Viextemps's brilliant "Souvenir Americaine." The playing of Mr. Lhevinne in works of Liszt, Chopin, the Saint-Saëns "Danse Macabre" and a number of his own works, among them "Spring Moonlight" and "Rhapsody of the Desert," was thoroughly enjoyed and he was applauded to the echo, as also was Mme. Gray-Lhevinne after her performances.

Arthur Kraft, Tenor, Is Soloist with the Lindsboro (Kan.) Orchestra

LINDSBORO, KAN., April 20.—Arthur Kraft, the American tenor, was the soloist with the Lindsboro Orchestra yesterday, and sang besides an aria from Massenet's opera "Manon," several groups of songs, including Bemberg's "Il Neige," Franck's "La Procession," Burleigh Spirituals and a group of old English songs. He also offered American modern songs on the program. He was also heard in a song recital and in three performances of the "Messiah," and the entire list of concerts were included in the music festival given here, which lasted one week. Mr. Kraft made such a success with his singing that he was re-engaged for next season.

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TWO ARTISTS GRACE WEEK IN LINCOLN

Galli-Curci and Ganz, Visiting
Stars, Heard in Recitals
—Present Operetta

LINCOLN, NEB., April 23.—Mme. Galli-Curci made a memorable appearance at the City Auditorium here last evening, before an audience which filled every available foot of the building. The concert, given under the local management of Mrs. H. J. Kirschstein, was a gala event, and Mme. Galli-Curci was showered with recalls and with floral tributes. She was ably supported by Homer Samuels at the piano.

Mrs. H. J. Kirschstein announces the following numbers for her next winter's concert course: Frieda Hempel, Mary Garden, Fritz Kreisler and the New York Philharmonic Orchestra. Mrs. Kirschstein has promised that 50 per cent of the profits of the artists' course the coming year will be given to the City Hospital fund and to the Y. M. C. A. for a girls' dormitory.

Rudolph Ganz was another visitor of the week, playing a most artistic recital at the Temple Theater on Thursday evening. Mr. Ganz's splendid offerings included the "Eroica" Sonata by MacDowell—this being given a masterly reading, and numbers by Liszt, Schubert and Debussy. Mr. Ganz was compelled to respond to many recalls and played a number of encores, including several of his own compositions.

"The Isle of Dreams," an Oriental operetta, was presented at the Orpheum Theater on Monday and Tuesday evening for the benefit of the American-French Children's League. Several hundred Lincoln musicians took part in the production, directed by Patsy Ann Epperson,

and managed by Mrs. George Harvey Holden. The rôles of the *Emperor* and *Empress* were taken in masterly fashion by Marcel Roger de Bouzon and Dorothy Raymond. Mr. de Bouzon sang with distinction and dignity. Miss Raymond sang admirably, as did also Lenore Burkett, as *Miss America*. H. G. K.

Fritz Renk, Young Chicago Violinist, Captures Honors



Fritz Renk, the Chicago Violinist

CHICAGO, May 2.—A few weeks ago a young American violinist was heard in recital in Chicago and earned for himself a large measure of praise for his artistic characteristics and his thorough technical command of the instrument and for his musical style and taste. Fritz Renk began the study of the violin at the age of nine years at the Chicago Musical College and finished his studies there with Alexander Sebal, later supplementing his work in Paris. While at the college he won two scholarships, one with Adolph Brune and another with Felix Borowski. When the war broke out he was studying in Paris and gave his services freely for the benefit of the allied cause, playing at the British Embassy concert in Paris and also at De Tour.

After returning to America last year he gave a private recital at the invitation of Frederick Stock, Eric DeLamarter and Albert Ulrich, and all were well pleased with his playing and assured him he had a great future. Among the selections played on the occasion were the Bach Sonata, No. 1, Wieniawski Scherzo-Tarantelle, Wieniawski concerto and all the Sebal scale technique. He finished with numbers by Fritz Kreisler.

A string quartet is being formed by Mr. Renk, which thus far is composed of himself as first violinist, Alexander Sebal, viola, and A. V. Cerny, cello. He is now in search of a second violinist. Mr. Renk is a protégé of Alma Seippe, daughter of the brewer, better known in social circles as Mrs. William Hay.

CAPITOL PRODUCES "LOHENGRIN" FINELY

Wagner Work Given for the
First Time in Years by
Film Theater Singers

Lovers of Wagner have not, after all, been compelled to wait upon the leisure of the Metropolitan and its recovery from a three-year siege of patriotism to enjoy any Wagnerian opera outside of "Parsifal." It was possible last week to hear once more the music of "Lohengrin"—of a part of it, at least—when the first act of that drama was sung at the Capitol Theater, as the weekly operatic seasoning of its moving picture entertainment. MUSICAL AMERICA has never doubted the value of these operatic experiments but in all respects the "Lohengrin" performance surpassed the previous ones in significance. If the production did nothing else it would place a feather in the cap of this establishment for priority of Wagnerian enterprise. Think of it! Real Wagner opera, sung and mounted on an pretentious scale in a motion-picture house! Truly nothing so ambitious has yet been essayed in this city in the name of popular entertainment or at so low a figure.

There were many music-lovers at the Capitol last week, attracted solely by the prospect of listening once again to this celestial score. There were some, indeed, who paid more than one visit. But the opera made an unmistakable appeal to

the regular moving picture patrons—and an hour of "Lohengrin" is not a slight musical dose for the untutored. What is more, the first act does not have the most famous passages to popularize it. It was given almost as completely as at the Metropolitan and the remaining cuts were made with a judiciousness which conducted at that institution might study to their profit. The English translation used was Natalia MacFarren's.

Scenically the production was entirely commendable and the choral forces, though not large, acquitted themselves with the experience and skill of veterans. The writer recalls no popular-priced "Lohengrin" one-half as satisfactory in this respect or in orchestral fullness and finish. The size of the Capitol Theater orchestra makes it fully capable of handling even the complex scores of Wagner. It could doubtless play the music of "Tristan" with good effect. Mr. Finston conducted excellently and gave an admirable performance of the prelude.

For the rôle of *Lohengrin* was secured our old friend Karl Jörn, whose voice seems to have improved since he sang at the Metropolitan. The *Elsa* was Irene Williams. She sang agreeably, notably in the "Dream." The *King* of Wilfred Glenn was authoritative in bearing and in vocal style. William Beck, formerly of the Chicago Company, was *Telramund* and the *Herald* proved adequate.

Altogether the first Wagner representation at the Capitol must be accounted something of a milestone in the local history of opera for the masses. For while Wagner's music is well acclimated and thoroughly popular in the "movies" the presentment of this music with its proper context of action, song and setting is something without precedent.

H. F. P.

She is herself a violinist of more than ordinary attainments.

The Von Winckler-Mansfield Company of Chicago has interested itself in this young violinist and has already secured for him a number of recitals in the South and South-west. M. R.

TRANSLATORS COLLABORATE

Sigmund Spaeth and Cecil Cowdrey Turn
Many Lyrics Into English

Under the title of the American Bureau of Translation, Sigmund Spaeth and Cecil Cowdrey have recently collaborated in a number of important lyrical texts, both for singing and for program purposes. Early in the season, the Philharmonic Society produced their English versions of three symphonic songs by Josef Strinsky, sung with great success by Margaret Matzenauer. The new translation of Rachmaninoff's "Springtime," first heard at the music festival of the Oratorio Society, was also prepared by these collaborators.

Olive Fremstad, at her recital in Aeolian Hall, sang two English translations by Mr. Spaeth and Miss Cowdrey, one of them the famous "Traum durch die Daemmerung" in a setting by Novak. Emilio de Gogorza is singing their version of Moussorgsky's "Le Bouc."

Perhaps the most significant piece of work done by the American Bureau of Translation during the past season was the series of Russian songs introduced to America by Nina Tarasova, contralto. Some of these have been sung by Mme. Tarasova in the English language, and all of them have aided appreciably in the understanding of her art. A similar task was recently completed for another Russian singer, Lydia Lipkowska, and this set has been published in a small volume, with a picture of the soprano.

The song hit of "The Jest," the old French "Madrigal of May," has been given all year in the English of Mr. Spaeth and Miss Cowdrey. Several of the season's debutant recitalists, coached by Richard Hageman, have used trans-

lations by the same pair, and among the established singers who have formed a similar habit are Emma Roberts, Francis Rogers, and Anna Case, besides others. Miss Cowdrey's translation of Rimsky-Korsakoff's "Song of India" is already widely known. Mr. Spaeth revised the book and wrote new lyrics for the religious pageant, "The Wayfarer," produced at Madison Square Garden. He is also the translator of a Rossini opera, to be produced by the Society of American Singers.

HEAR POSNER PUPILS

Young Violinists Exhibit Their Talent
in Musicales

Exceptional violinistic skill was disclosed by artist-pupils of Michael Posner, the New York violinist and teacher at a musicale given in his studio on the afternoon of April 25.

Anna Goodman played the A Minor Concerto of Bach. Only twelve years old, she proved herself a technician of no small degree and she gave a sterling performance of this exacting work. Vincent Mignola, was the second on the program. A fine singing tone is his and he captivated the large audience through his delightful interpretations of Schubert-Wilhelmj's "Ave Maria."

Marta De La Dorre scored emphatically in the Glazunoff's Concerto. She surmounted the technical difficulties of this brilliant work with admirable ease and facility reaching a glorious climax in the cadenza which earned for her many rounds of deserved applause.

Benjamin Levitzki chose Bach's Air on the G string and Mozart-Kreisler's Rondo, revealing fine musicianship and a tone of singing sweetness in his delivering of them. The program concluded with Mr. Posner's "At the Brook" for two violins and piano played effectively by Marta Stuart, the efficient accompanist of the afternoon, Mr. Levitzki and the composer. Josephine Forsyth, soprano, was the assisting artist. She sang charmingly "Stars" and "The Joyful Widower," two interesting songs by Mr. Posner. M. B. S.

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ARA FINDS ITALY WELL ACQUAINTED WITH AMERICA'S ARTISTIC PROGRESS

By A. WALTER KRAMER.

WHEN the Italian steamship *Patria* sailed into New York harbor on Thursday, April 15, it brought back to this country Ugo Ara, a musician who has striven to make more solid the musical ties between his native Italy and America, the land where he has lived for more than a decade and where through his art activity he has won so many friends and admirers.

Three months ago Mr. Ara went abroad on a mission for art. He has returned with it accomplished. Exactly what its nature, will be told later when the time is ripe. At present Mr. Ara is silent. But he told the writer many things that are of interest at the present time, chatted about them in a conversation one day last week in the offices of MUSICAL AMERICA.

"Everywhere in Italy where I have been," Mr. Ara related, "I noticed a tremendous activity in the theater and concert life. Prices are high, to be sure, but that does not keep people from going. The Russian Ballet had a long season at the Costanzi in Rome; the house was always full, and the best seats cost 100 lire each.

"I am happy to tell you that two of the most successful works given in their season were modern Italian ballets. There was Tommasini's 'The Good-Humored Ladies' and Respighi's 'La Boutique Fantasque.' You know that Tommasini in writing 'The Good-Humored Ladies' has taken harpsichord music of Domenico Scarlatti and has orchestrated it exquisitely in the spirit of its master. The story to which the music plays is by Goldoni. One feels immediately the unity of period between the Scarlatti music and the Goldoni story. Another fine success was the ballet 'Tricorne' by the modern Spanish composer, de Falla.

"You will be delighted to know that there is a marked interest in Italian musical circles in the Berkshire Chamber Music Festival. Articles have appeared in many of the leading Italian papers telling about it, and in the *Corriere della Sera* of Milan a very complete article appeared, relating the purpose of the festival and Mrs. Coolidge's ideals."

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Mr. Ara informed us that Franz von Vecsey, the Hungarian violinist, who appeared here many years ago as a prodigy and who now appears—in Allied countries at any rate—as Ferencz de Vecsey (who said that "von" becomes "de" overnight?) has had a great success in Italy. But that the violin sensation of the hour is Vasa Prihoda, a Czech.

The story goes that Prihoda found himself last fall in Milan without anything to do, so he took a position playing in a café in the Galleria. There Toscanini heard him and considered him a marvel. He brought an impresario to hear him. The impresario signed Prihoda for three years. He brought the violinist out in November. He carried his audience and now he fills the house every time he appears. Mr. Ara mentioned that an American manager has already gone to hear him.

Arturo Toscanini was among the famous musicians Mr. Ara saw while abroad. Arrigo Serato, the noted Italian violinist, was on a tour in Egypt. But he heard of his successes. G. Francesco Malipiero he visited in Rome, also Tommasini and Respighi. The former's "Sette Canzoni" has been accepted for production this month at the Opera in Paris. And Mr. Ara told us that Francesco Bianco, writing in the *Tribuna* of Rome had related how Richard Strauss had declared to him in January of this year in Vienna that Malipiero was the most brilliant of Italian composers of our day. Alfredo Casella and the 'cellist, Hekking, have won great favor in their joint recitals, too, giving many performances of the Rachmaninoff Sonata, Mr. Ara said.

With him Mr. Ara brought the Sonata for piano and violin Respighi and some very lovely songs by Respighi's wife, Elsa Olivieri. "Mme. Respighi," he said, "sang them for me accompanied at the piano by her husband. She is of Mexican descent. I believe these songs will be sung by Eva Gauthier next season.

"In Turin," Mr. Ara continued, "I saw Sinigaglia, whose music is known to a certain extent anyway in America. He told me an interesting thing. As you know, he has made known the Piedmontese folk-music in his orchestral works and also in his Rapsodia Piedmontese for violin and orchestra. He told me that he set out a few years ago to make a collection of Italian folk-songs, but the magnitude of the undertaking made it impossible. So he changed his plan and decided to make a collection of Piedmontese folk-songs. After working in this for a time he realized that this was a gigantic work. And now he finds that his life will be only long enough to collect the songs of the people on the hills around Turin. He goes from house to house and has the songs sung to him. And he finds the same obstacle that all folk-song collectors encounter, namely, that only the older people know the songs, that the younger generation has neglected to learn them from their parents; and so the songs will disappear unless they are set down by a musician."

There were other things going on, but of them nothing that would indicate a new departure except the Teatro del Colore in Rome. Mr. Ara attended a performance, which, as far as the public was concerned, was a fiasco, but which points to unusual things if it is developed. It was begun by a poet named Riccardi. Modern plays are presented, and as each character appears on the scene he is given in a sort of thematic color, managed electrically. Special music is provided also; in the case of the play Mr. Ara heard the music was a most original score by Malipiero. The opera "Fedra," by Ildebrando Pizzetti, better known as a member of the younger Italian modern than as an operatic composer, was given successfully in Parma, the composer's home, while Mr. Ara was in Italy.

Ugo Ara is back and he is at work, for as assistant secretary for the Berkshire Festival of 1920 he has much to do. We are happy that he has returned to us safely and in the best of health,

prepared to continue the splendid work he is doing in the field of serious art, aiding America in knowing the finer aspects of the creative activity of Italy's modernists, thus bringing to us a literature which has been shamefully neglected by concert-givers, and is virtually unknown to our audiences to the majority of whom Italian music still means Italian opera. What an absurd idea!

RUSSIANS IN BINGHAMTON

Borowsky Troupe Gives Two Concerts—Macfarlane and Land in Recital

BINGHAMTON, N. Y., April 23.—In "Pleasant Days," Serge Borowsky, Moscow opera baritone, with a large group of Russian singers, brought to Binghamton's musical season a pleasing bit of Russian atmosphere. They appeared on April 15 and 16, in the Armory Theater, in spectacular concerts.

Many of the city's best musicians heard Dr. Will C. Macfarlane, municipal organist of Melrose, Mass., formerly organist of St. Thomas' Church, New York, and Harold Land, baritone, of St. Thomas' Church, in recital in the North Presbyterian Church on April 22. Dr. Macfarlane's program included three of his own compositions, a Spring Song, a "Scotch Fantasia," and a march. All were cordially received. Mr. Land, in a group of airs and recitatives from Handel arias, gave evidence of his ability to use a voice of excellent quality to advantage in the interpretation of the best sacred music. His singing of the prologue from "Pagliacci" evoked great enthusiasm.

A concert was given on April 22 in the High School by a number of musicians brought here by Francis Frank of the Conservatory of Music: Mrs. Ellen Jane Roberts, soprano; Mrs. Esther Bettinger Frank, mezzo soprano; Dr. Frank P. Cavallo, baritone; Joseph O'Connell, tenor; Chester Barden, violinist; Leslie McFadden, 'cellist; Francis Frank, pianist. The first part of the program consisted of miscellaneous numbers; the second half was the singing of Liza Lehmann's "In a Persian Garden," with accompaniment by the instrumental trio. Mr. Barden's playing of a Mendelssohn concerto, and Dr. Cavallo's singing of Clark's "The Blind Ploughman," were the high lights of the first half of the program.

The Colgate Musical Glee Club gave a concert in the High School on April 17. The event was largely attended.

J. A. M.

Sundelius, Van Vliet and de Horvath in Joint Recital at Wilmington

WILMINGTON, DEL., April 23.—Marie Sundelius, prima donna soprano of the Metropolitan forces; Cornelius Van Vliet, 'cellist, and Cecile de Horvath, pianist, gave a joint recital at the New Century Club to-night before an audience which emphasized its appreciation by repeated calls for encores. Mme. Sundelius was in splendid voice. Mr. Van Vliet proved himself a master of his instrument. Miss de Horvath, although failing to make much impression with the Chopin B Minor Scherzo, her first number, won her audience completely later by her playing of Liszt's "Tarantella."

T. H.

Florence Macbeth Sings in Bisbee, Ariz.

BISBEE, ARIZ., April 15.—At the Grand Theater, Florence Macbeth, coloratura soprano of the Chicago Opera Association, scored in a recital on Monday evening, April 12. She sang the aria "Ah! fors è lui" from "Traviata," "Caro Nome" from "Rigoletto" old classics of Mozart, Bassani, Arne and Bishop, old and modern French songs by Wekerlin, Campra, Delibes and Massenet, with American songs by Chase, Carpenter, Bliss, Densmore and Scott. George Roberts played her accompaniments artistically.

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Through his Conspicuous Talent
—Desire to Become Acquainted
with America Prompted his Trip
here as Diva's Associate

THOUSANDS of concert-goers in this country who have heard Mme. Tetrazzini during her present tour have no doubt been impressed with the excellent musicianship of the modest, unassuming young man who has been playing her accompaniments. Pietro Cimara, it appears, is a conspicuous figure in Italy today, as a composer and conductor.

It was his desire to visit America that led him to abandon temporarily his conductor's desk and hearken to the importunings of Mme. Tetrazzini to accompany her on her travels to this country.

Mr. Cimara does not lay much stress upon his own accomplishments, but a representative of MUSICAL AMERICA has succeeded in obtaining from Julia Allen, the soprano, who is well acquainted with his career through her own work in Italy, some facts regarding the remarkable young musician.

A graduate of the famous St. Cecilia Academy in Rome and a pupil of Maestro Falchi he was for six years in the orchestra of the leading opera house in Rome, the Costanzi, as first violinist, and was one of the orchestra directors of the same institution within the past four years. He was selected by Mancinelli to lead the orchestra for his symphonic poem "Frate Sole" which had thirty-five consecutive performances at the Costanzi in Rome and afterward was performed in the other large cities of Italy. During the summer of 1919 Mr. Cimara directed the orchestra in the great spectacular "open air" performances of Ponchielli's "Prodi's Son" in the Arena in Verona. At one of these performances General Pershing was present and paid



Pietro Cimara, Prominent in Italy as
Composer and Conductor

his compliments to Mr. Cimara. Cimara joined the concert company of Mme. Tetrazzini early in the fall of 1919 and toured with her through England, Ireland and Scotland, and was induced by her to come also to America.

His compositions are well known in Italy and many of his songs are being sung by leading artists in this country. His style is distinctly modern Italian. He has a large opera repertoire which he directs from memory.

Mr. Cimara will return to Italy in June, but intends to return to America in the autumn.

Omaha Artists Give Fine Performance— Minneapolis Symphony Plays

OMAHA, NEB., April 23.—The Omaha Opera Association made its debut recently in "The Bohemian Girl" at the Brandeis Theater, directed by James Edward Carnal. The production is to be credited entirely to local singers and the energy of the director. The principal parts were taken by Mrs. W. Dale Clark, soprano; Mrs. Emerson Bailey, contralto; Lawrence Dodds, tenor; Forrest Den-

nis, Marcus Neilson and Walter Jenkins. Pauline Capps contributed dances and the excellent stage management was to the credit of the Misner School of Dramatics. The performance was given for the benefit of the Child's Saving Institute.

The Minneapolis Symphony was heard here for the second time this season in a music appreciation course, consisting of an afternoon concert at special prices for school children and music students, and an evening concert, at the Municipal Auditorium, under the local management of Henry Cox. Mr. Oberhoffer directed effectively. The afternoon's program included the "Peer Gynt Suite" and Liszt's Second Rhapsodie. Guy Woodward, concertmaster, played the "Meditation" from "Thais" and was accorded an ovation. Harriett McConnell, contralto, sang "Oh, Don Fatale," from "Don Carlos," filling the huge auditorium with her opulent tones. In the "Midsummer Night's Dream," Richard Lindenhahn played the French horn solos. The evening concert opened with the Tchaikovsky Symphony "Pathétique," which after a somewhat listless first movement, was splendidly given. The Symphonic poem, "The River Moldau," of Smetana, was exquisite, and the program closed with the "Tannhäuser" Overture, well played. As soloists, George Rasely, tenor, and Emma Noe, soprano, divided the honors, both being most enthusiastically received. E. L. W.

Memphis Wants a Capable, Magnetic Director and Song leader

Valerie Farrington, the talented and accomplished musical editor of the *Commercial Appeal* of Memphis, Tenn., writes that as the outcome of a series of twelve successful Sunday afternoon sacred concerts, participated in by some 400 musicians and attended by over 15,000 persons, a movement has been launched to build up a strong choral society for Memphis. The progressive Mayor of the city is much interested in

the project, as are also the members of the Music Committee of the Chamber of Commerce.

Miss Farrington states that as a member of this committee she has been asked to undertake correspondence incident to locating a capable, magnetic director and song leader. The salary will be from four to five thousand a year. With the understanding that the salary of a satisfactory man would be in the neighborhood of this sum, the Mayor has agreed to appropriate one-half the amount necessary to inaugurate community music, and it is the intention of the Chamber of Commerce to contribute a like amount to this undertaking.

The Mayor would like worth while music in the parks and in the community centers, that would not be above the masses, yet on the other hand, there are many cultivated singers in Memphis who would like to render cantatas and oratorios. Hence it is necessary to secure a leader of broad enough powers to meet both requirements. Correspondence should be addressed to Miss Valerie Farrington, care *The Commercial Appeal*, Memphis, Tenn.

PRESENT FOLK SONGS

Unique Recital Presented Before Cosmo- politan Club

At the New York Cosmopolitan Club on Sunday, April 25, the evening was devoted to a presentation of old French folksongs and folk tales unearthed by Loraine Wyman, folklore explorer and exponent and Marius Barbeau of the Ottawa Geological Survey.

Mr. Barbeau in a brief address, illustrated by stereopticon views, put everyone in a proper attitude of mind for the coming entertainment and then introduced Ferrier De Repentigny and Philéas Bedard as "two native folksong interpreters." Mr. Repentigny, an old French Canadian lumberman, delighted his hearers with the native charm of his singing of old songs, taught him when a small boy, by his mother including "Fuller's Song," "Canoe Song," "Pastoral Love Song" and "Drinking Song."

Introduced as a "farmer" Mr. Bedard appeared in quaint homespun suit and won hearty applause after his vivid portrayal of the funny "La Basse-Cour" and "Le Pari du Silence." The utter simplicity of the two old gentlemen, their apparent oblivion to their unnatural surroundings and their absolute genuineness was wholly refreshing to mind, eye and ear.

Ruth Emerson, pianist, won favor in two Canadian folksongs arranged for piano. Miss Wyman, in two groups of songs received the heartiest applause after her singing of "Bonjour jolies bergères" in Deems Taylor's setting and a "Curfew Song" by Marie Picard.

J. A. S.

OPERETTA IN KANSAS

Halstead Musical Forces Unite for Per- formance in the City Hall

HALSTEAD, KAN., April 17.—A fine presentation of Charles Vincent's two-act operetta, "The Japanese Girl" was given last night at City Hall by members of the Ladies' Community Chorus under the direction of Emma Barndollar who organized this choral society several years ago, and has been at its head ever since. Miss Barndollar has shown herself an able and energetic director, and has imbued the Halstead Ladies' Community Chorus with her own energy, enthusiasm and conscientious attention to details. The soloists were: Mrs. Mae Hinshaw, Sara Seevers, Katherine Roberts, Faye Hankins, Mabel Smith, Ruby Dettweiler, Mrs. E. J. McKee, Arthur Schowalter, Anna Dyck, Cecilia Dieterle, Edna Farber, Mrs. Iva Harvey, Elizabeth Huebert, Mrs. Wm. Mierau, Mrs. Karl Nelson, Elizabeth Schowalter. A pretty ballet was arranged and directed by Mrs. M. M. Schowalter and Dora Ahrens. The accompanist was Mrs. Charlotte Tipton. The full membership of the Community Chorus is at present forty voices. Last night's performance added several hundred dollars to the funds of the organization. T. L. K.

SUNDAY CONCERT SHOCKS BANGOR

Ancient Law of Puritans In- voked by W. C. T. U. and Clergy to Ban Symphony

BANGOR, ME., April 22.—Something of a sensation was created here recently by the announcement made by the Bangor Symphony Orchestra, Horace M. Pullen, conductor, of a Sunday afternoon concert to be given by them on April 11, at the request of many prominent business men of the city whose duties prevented them from being able to attend the Wednesday afternoon concert.

As a result an outburst of protest arose from both laymen and clergy, the latter coming out openly in the local papers, the most vigorous being from Mary Crosby, secretary of the W. C. T. U., who took the trouble to look up the old Blue Laws of our Puritan forefathers and had her lawyer write to Mr. Pullen enlightening him of the fact that it was "against the law." But all without avail. The orchestra received greater publicity than ever before and the concert was given before an overflow audience of record-breaking proportion. So gratifying was its success—in spite of the protests—that it is more than probable that a series of Sunday afternoon concerts will be given next season.

It is high time if such blue laws exist in our Maine statutes that they either be removed from the books or modified to meet the requirements of the present day. J. L. B.

Rose Villar's Song "To America"

Rose Villar's patriotic song, "To America," the words by Minna Irving, seems to be winning considerable popularity and is being taken up by the public schools all over the country. Mrs. Villar and Miss Irving have decided to donate copies to the schools of every State in the union. The State Superintendents of Public Instruction are co-operating in the work. It is being used in the international work by the Y. W. C. A. Mrs. Robert Speare, the president of the international board, is very enthusiastic about it. In the book entitled "Making Americans," which is being prepared by Etta V. Leighton, Civic Secretary of the National Security League, this song has been incorporated.

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The Roustabout
The Fog-Horn
The Bugle
The Sun-Swept Dunes
Music I heard with you
The Song of Hope
Amy Wentworth
The House and the Road
The Wounded Rose
The Memory of Having Sung

AFTER a phenomenally brilliant career as a novelist and playwright, Mr. Rupert Hughes has returned to his first love—music.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"THE WRECK OF THE 'JULIE PLANTE'." By Geoffrey O'Hara. "Mary of Argyle." By S. Nelson. Arr. by Frank St. Leger. "Unknowning." By Frank St. Leger. "Easter Morning." By Louis Adolphe Coerne. (Boston: Oliver Ditson Co.)

In the words of St. Paul "now we see through a glass, darkly," when examining new music of the folk-song type, to such an extent does the Negro spiritual preponderate. Hence it is not without pleasure that we meet a different folk-color effect in Mr. O'Hara's French Canadian *habitant* song, "The Wreck of the 'Julie Plante'." He has done well, exceedingly well, by William Henry Drummond's delightful verses in *patois*, and their mingled pathos and humor is properly emphasized in a melody of simple, natural outline, which is decidedly after the right folk-tune manner. The song warrants its issue for high voice, medium voice and, especially, for bass—a bass could sing it with rousing effect.

"Mary of Argyle" is one of those old Scotch folk-songs whose charm never wanes. Mr. St. Leger's arrangement is a good one, the second section accompaniment being especially well wrought, and in keeping with the character of the melody. It is issued for high and low voice. Though there is an echo of Schumann in the two opening measures of Mr. St. Leger's original song, "The Unknowning," it is a very fine bit of melodic inspiration, and harmonized with a sure touch and modern richness of effect. It is issued for high and low voice.

Louis Adolphe Coerne's "Easter Morning" is one of those up-standing sacred songs that sing with robust melodic cheerfulness, and a devotional fervor supported by left-hand triplet chords the "victory won" by "God's eternal Son." It is put forth for high, medium and low voice.

"MISSA REGINA PACIS." By Nicola A. Montani. (Boston: Boston Music Co.)

This mass, for unison, two- three- or four-part chorus, which may be sung either by men's or mixed voices, by school children or by choir and congregation, despite its quasi-universality of performance, has the distinction of utterance and the musicianship that we are accustomed to find in all its composer's work. The "Queen of Peace" mass is provided with an English as well as the original Latin text, and there is a most grateful "Agnus Dei" among its movements.

"PRAISE THE LORD." By Ferdinand Dunkley. "The Head That Once Was Crowned With Thorns." By William Berwald. "The Resurrection and the Life." By Miles B. Foster. "Joyful Tidings." By Orlando A. Mansfield. "Hail! Thou Blessed Risen Saviour!" By William R. Spence. (Boston: Oliver Ditson Co.)

New anthems keep pace with the progress of the church year. Mr. Dunkley's "Praise the Lord," for mixed voices is well written, with short grateful solos for baritone and soprano or tenor, and an unusually effective climax. It is for general use. The remaining anthems of this group are for Easter. Mr. Berwald's "The Head that Once Was Crowned with Thorns," is for mixed voices, as are all the anthems here considered, with its opening suggestion of some happy Corinthian folk-song, and its lyric alto solo, should set the choirs a-flutter with pleasure. Myles B. Foster's "The Resurrection and the Life," has been written with real skill and musicianship, and an ear to dramatic effect. The fine baritone solo deserves praise. Orlando A. Mansfield's "Joyful Tidings" is sincere,

direct, and boasts a most singable solo for soprano. "Hail! Thou Blessed, Risen Saviour!" by William R. Spence, is an anthem of the broad, swinging kind, deploying considerable vocal pomp and circumstance, and giving the bass soloist a real opportunity.

"TORCHLIGHT PROCESSION," "Boatman's Song," "Malmfrid," "Golden Wedding." By Trygve Torjussen. (Boston—New York: Arthur P. Schmidt Co.)

Every "Torchlight Procession" seems to call for a touch of Meyerbeerian pomp, and Mr. Torjussen's, for piano, has the necessary stateliness, as well as a lyric section to set off the more march-like first theme and its final climaxing development. His "Boatman's Song" is a pleasing fancy, and his "Malmfrid," a romantic waltz, is well-written in the so-called "noble" manner, and not akin to the more frivolous Viennese types. Of the four numbers the last, a minuet entitled "Golden Wedding," seems least interesting. It is very simple in idea.

"REMEMBRANCE." By Lois Barker. "Harebells." By A. Herbert Brewer. "Just That One Hour." By Vernon Eville. "They Say." By Roland Rice. "A Fairy Fantasy." By Arthur E. Godfrey. (New York—London: Boosey & Co.)

"Remembrance," by Lois Barker, is a ballad-melody of the smoothest, suavest, most sentimental type, very singable and pleasing in effect, and with a six-eighth time lilt. It is issued for high and low voice. "Harebells," is a graceful little tune, more interesting for the musician, perhaps, because its accompaniment does not duplicate the melody; an engaging little nature song. It is issued for high, medium and low voice. "Just That One Hour," by Vernon Eville, as its title indicates, is a-throb with sentiment—with "yearning," "tears" and "heart" stressed by a melody sentimentally as rich as clotted cream, and pleasing to the ear. It may be sung in the higher or lower register. In "They Say," Roland Royce allows honeyed passion to surge, but always melliflously, for three sweetly singable pages. The song appears for high and low voice. Arthur E. Godfrey's "A Fairy Fantasy"—it is sung by Mme. Galli-Curci—is a pleasant page, gracefully written, from the song-archives of fayland. Fairies, as song-subjects, seem to have enduring popularity. It is published for high and low voice.

"THERE IS NO DEATH." By Geoffrey O'Hara. (London—New York: Chappell & Co., Ltd.)

Mr. O'Hara's new song "There is No Death," is a finely sonorous melody, expressive and well-climaxed, and—as are all his songs—supremely singable. It is published for high, medium and low voice, and its text message at a time when Spiritism, Sir Oliver Lodge and the ouija-board loom large in the public interest, will probably aid the diffusion it deserves, *per se*, as a song.

"A LEGEND OF THE DESERT." By R. S. Stoughton. "Alborado." By Frank Treat Southwick. "Thistledown." By John Hermann Loud. (Boston—New York—Chicago: White-Smith Music Pub. Co.)

R. S. Stoughton in his "Legend of the Desert," for organ, has written a delightful little number for the recital program, one that makes no great technical demands; and yet is colorful to a degree, piquant and taking. A French horn solo on the great by way of introduction,

leads over to a graceful *Allegretto* movement, after which the first theme recurs. Mr. Southwick's "Alborado" (The White Dawn), is a serenade-march followed by a love-song, both picturesque and playable. The "Thistledown" capriccio by Mr. Loud justifies its title by the sequence of light staccato passages on swell and great above a pedal melody. It is undeniably an effective number for organ, as are its two companions.

"WIND FLOWERS." By Ernest Austin. (London: J. H. Larway.)

Mr. Austin's little song is one of those which have the pulse of true inspiration in their beat. It is unpretentious, like the nature-poem of which it is a setting; but it has the charm of distinction, and that inspirational tang that at once sets apart from the ruck and truck even a thing of slighter beauty. It is published for low voice (original) and high.

"BALLET OF THE FLOWERS." Suite. By Henry Hadley. Op. 92. (New York: Carl Fischer.)

Mr. Hadley, when it comes to ballet music, is nearer akin to Delibes, perhaps, than any other American composer, as regards lightness, grace and charm. We need only think of his incidental music to the "Atonement of Pan," or the dances in "Cleopatra's Night." This suite of twelve numbers for piano, which covers the distinctive flora of the American garden in a most engaging series of little tone-pictures, from "The Red Rose" to "Poppies," ought to please. The numbers are comparatively easy to play, there is plenty of variety in the formal development of the composer's fancies, and descriptive verse-headings, ranging from Horace to Francis Thompson, appear as the suggestive motives for the music. In short, it is a group in which "every prospect pleases," and pianists will enjoy it accordingly.

"IF YOU WERE THE OP'NING ROSE." "Robin on the Apple Tree." By Thomas J. Hewitt. "Lil' Gal." By J. Rosamond Johnson. (New York: Jos. W. Stern & Co.)

Though we cannot unqualifiedly agree that these ballads represent "the supreme achievement in songcraft," which distinction their publisher modestly claims for the series to which they belong, Mr. Hewitt's "If You Were the Op'ning Rose," and "Robin on the Apple Tree," are pleasing, melodious, lushly harmonized songs of the ballad type; though why a song about a robin's choosing a mate need be described in an insert beneath its title as "a melody crystalline clear in its saintly sympathy and beauty," we do not quite grasp. Mr. Hewitt's two songs are published for high, medium and low voice. Mr. Johnson's "Lil' Gal," issued for high and low registers, is a euphonious setting of a Dunbar poem.

PRELUDE AND FUGUE. By Axel Raoul Wachtmeister. (Cincinnati—New York—London: John Church Co.)

A work of this type, a masterly composition in the serious style, points the truth that on occasion a modern composer can write a fine fugal work, and that the older masters have not an exclusive monopoly of merit in the stricter forms. Count Wachtmeister's Prelude and Fugue for two pianos, four hands, is thoroughly original in its free and sonorous handling of noble themes. At the same time true Bachian richness and grandeur of development are paired with Handelian breadth and clarity of line. The work is one that can well stand on its own merits with regard to conception and execution, and deserves to find wide appreciation. The publishers have issued the separate parts for each piano in score, under one cover, the only way in which music for two pianos four hands should be put forth.

"A BALLAD." By J. Bertram Fox. "Love in Absence." By Fay Foster. (New York: J. Fischer & Bro.)

Mr. Fox has dedicated to Victor Harris and the New York St. Cecilia Club his smoothly-written setting for four-parts, female voices, of "A Ballad" to a poem by Maurice Baring; while Fay Foster has made a most singable arrangement of her "Love in Absence," for four-part chorus of male voices.

"WITHERED ROSES." By Lucien G. Chaffin. (New York: G. Schirmer.)

Mr. Chaffin has carried out a little musical experiment in his new song with piquant success. On the neo-French and Russian 5/4 time rhythmic formula he has grafted a little bergerette melody,

set to a poem by Anice Terhune, and made a charming and expressive thing of it. The song is ascribed to Mme. Buckhout, and is published for high or medium voice.

"ARABELLA," "Violets." By Arthur Traves Granfield. "Valse Mignonne." By Clayton Johns. "Happy Thought." By Homer N. Bartlett. (Boston: Oliver Ditson Co.)

Four little piano pieces for pupils in Grade II, these numbers represent the usual more or less happy solution of the problem of making little melodic ideas interesting within definite technical limitations. "Arabella," Mr. Granfield's little gavotte, is really tuneful, though a trifle banal; the two teaching waltzes by Mr. Granfield and Clayton Johns respectively, do not call for special comment; but Homer N. Bartlett's "Happy Thought," a musical comment on Stevenson's famous stanza beginning "The world is full of a number of things," is charmingly fashioned; and is an attractive bit of piano music, as regards idea and development, for all it is so simple and easy to play.

"ISRAEL." By Edgar Stillman Kelley. (New York: G. Schirmer.)

Mr. Kelley's "Israel" has long been known as one of his best and most genuinely inspired songs. It was a happy thought on his part to make this fine arrangement for four-part chorus of women's voices—dedicated to "Victor Harris and his St. Cecilia Club"—with harp and piano accompaniment. Edgar Allan Poe's noble poem should gain decidedly in sonority and impressiveness thus chorally delivered, with the sweep of the harp-strings to support its winged words.

"Valse Lente," "Valse Romantique." By Adolf Frey. (Boston: Oliver Ditson Co.)

Count Geza Zichy, Leschetizky, Charles Gilbert Spross and many others have contributed to the literature of solo left-hand piano music. These recent additions by Adolf Frey, a waltz of the slow and one of the more animated type, are written with the sense for grace and melodic effect that this composer usually shows in his piano music, and they should be welcome additions to a branch more widely cultivated than is generally suspected.

"SCHERZO," "Romance." By René L. Becker. "A Cornish Lullaby." By Max Vogrich. (New York: G. Schirmer.)

Mr. Becker's two short pianoforte studies are of the direct, well-sounding type. The Scherzo, in duple, instead of the more customary triple time, is really attractive and affords excellent practice in digital dexterity. The Romance is replete, perhaps, with more of sound than sentiment; legato octave passages are a feature in it. The late Max Vogrich's "Cornish Lullaby" is a peculiarly poetic and attractive *morceau de genre*, to use its composer's sub-title. A murmurous, crooning introduction presents the lovely little theme, and precedes its more elaborate recurrence with a delicate chromatic broidery. It is a composition which will appeal to those who appreciate delicate dynamic shading in expression.

"THE DANCING MARIONETTE." By Harold Henry, Op. 11. (New York: Carl Fischer.)

This piano piece by Mr. Henry has figured on his own programs this season and has been applauded from Maine to California as played by the composer. It belongs to that set of piano pieces which we might name the music-box variety, in which Liadoff, Ign. Friedmann, Emil Sauer and others have written splendid examples.

Mr. Henry has put down some attractive tunes in his "The Dancing Marionette." And what is more important he has put them down for the keyboard in such a way, that when they are played with a clear touch and pearly technique they win the hearer at once. There is a naive quality to the melodic material, intentional, of course, and there is a fine embroidering of melodies in the later pages of the piece. It is by no means easy to play, requiring fleet fingers and delicacy of touch. But it is a piece that will repay studying, for it cannot fail to attract favor on a concert program.

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Raising the Standard of Musical Tastes Among College Students

Lower Grades of Music Have Taken Possession of Student Bodies—The Culpability of the Educators—No Assistance Given to the Cultivation of the Most Intangible of Arts—The Fallacy of Withholding Music from the Younger Generation

By HENRY H. FUCHS, A.B., Mus. B.

ROANOKE, VA., April 30.—A few weeks ago the Letz Quartet, one of the finest string quartets now before the public, played at Hollins College.

Its program—a most serious one—was enthusiastically received by an audience of college girls, of whom, the greater part were listening to a string quartet for the first time. This unbounded enthusiasm, manifested for music of so high a type, is indeed a matter of deep moment.

In an age when college curricula are being adjusted to suit new generations, with new needs, new ideals and new problems confronting them, it seems fitting and proper to consider what part music shall play in the adjustment of these courses.

There can be no doubt that the facts—however lamentable—clearly show that rag-time and the cheaper grades of so-called "popular" music, have taken possession of an overwhelming proportion of the student bodies of this country. It has spread like wild-fire until an attempt to check it would seem as futile as to bid the ocean to cease its rolling.

The fault truly lies in our own educational system.

No institution of learning would consider its curriculum adequate and complete without exhaustive courses in poetry, literature and the drama. Not only are the scientific and practical faculties to be developed, but a love for what is noble and beautiful is to be engendered—a love and appreciation of art being essential to our happiness, and to our living better and more beautiful lives.

Right here the fallacy of our system is made apparent. The noblest, most beautiful, most universal and appealing of the arts finds no place in our educational system.

May we expect our students to cultivate a proper appreciation for the most elusive and intangible of the arts without assistance? May we look for our college students to follow the development of a fugue or a symphony without careful guidance? Would one expect him to gain a full and complete appreciation of Shakespeare or Browning without explanation? I scarcely believe so.

Granted that all our courses in literature and poetry were carefully excluded from the college curricula, what results would attend such a procedure? There would undoubtedly be a general drifting toward a "rag-time" literature, if I may employ such an expression. The line of least resistance would be followed. The appeal would not be through the intellectual, emotional channels, but through the coarser and easier rhythmic, over-sentimental road.

Good music and plenty of it is the only means of instilling into a public, already over-fed with rag-time, a love for what is noblest and best in the most appealing of the arts.

When the time arrives that every institution of learning places courses in appreciation of music on a par with the courses in appreciation of literature, then such names as Bach, Beethoven, Schu-

bert, Brahms and Wagner will have an equal significance with those of Shakespeare, Browning and Wordsworth.

It is true that some of our colleges have instituted complete courses in music, but unfortunately they are either designed for the special music student or may be chosen as free electives. Are courses in the sciences as vital to a liberal education as a full and intelligent appreciation of art? And yet such courses are usually compulsory while courses in the appreciation of music are never so. Indeed the former excludes the latter. If rag-time has taken full possession of our present generation, the fault lies beyond a doubt with our institutions of learning, for they make no attempt to provide something more elevating in its place. Was it not remarkable that the audience of college girls here at Hollins should have shown such marked enthusiasm for the Letz Quartet?

Consider what keen pleasure and intellectual profit would have been theirs, had they known something concerning the form of the compositions played. Such compositions as Beethoven Quartet Op. 95, Schubert Quartet, Posth., and the Schumann Quartet, Op. 44 were performed to an audience of nearly 300, of whom less than 100 had any idea whatsoever of sonata form. In spite of all this, many students who had gloried in having established reputations as premier rag-time players, shamefacedly remarked that they wished never to hear rag-time again. They had listened to the expression of noble and sublime thought. And, they realized that an appeal had been made to their finer sentiments and intellect, instead of the "feet." They had been compelled to feel—and now with a sense of shame—that a surfeit of rag-time is the profanation of a sublime and noble art.

Does not the fault then lie with our colleges for so persistently neglecting this important side of our education? Indeed, it becomes an imperative and grave duty to take immediate steps to remedy this lamentable condition. Mr. Letz tells me that the quartet is enthusiastically acclaimed in every school in which it appears. Does not this prove that our younger generation is hungry for good music—nay, for the best in music—we are withholding it from them and thus encouraging the growth of the rag-time epidemic. It behooves every school and college in this country to engage such organizations as the Letz quartet.

Is it too great a wish, to hope that Virginia will set the example? I am quite sure that a complete and exhaustive tour of these ensembles through our state would prove a stimulus whereby other states would be awakened to a similar duty, and the ultimate result would be the institution of courses in our colleges, aiming at a better appreciation of music and recognizing the utility of music as a vital factor in our educational system.

Myrna Sharlow in Emporia, Kan.

EMPORIA, KAN., April 19.—Myrna Sharlow of the Chicago Grand Opera Association gave the fourth number of

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the College of Emporia Organ course, on March 30. The concert was well attended. Miss Sharlow was assisted by Isaac Van Grove at the piano. Two fine programs were given to crowded houses recently by the Women's Glee Club and the Men's Glee Club of the College of Emporia. Both clubs were in splendid form. The men's club is directed by Dean D. A. Hirschler, and the women's club by Ethel M. Rowland. Dean Hirschler recently gave an organ program before a crowded house at the First Presbyterian Church of Fort Scott. R. Y.

St. Cecelia Society of Grand Rapids Is Aided by Roderick White

GRAND RAPIDS, MICH., April 10.—The Women's Chorus of the St. Cecelia Society gave its annual spring concert Thursday evening, under the direction of Harold Tower. The chorus was assisted by Roderick White, violinist, who was accompanied by Ferdinand Warner. This chorus gave a fine example of color and shading, and built impressive climaxes. Mr. White's work was distinctive for brilliancy of technique, and upon each appearance he was welcomed with prolonged applause. Mrs. Joseph Pulman, accompanist for the chorus, added splendid support. E. H.

Urges Scholarship in Rome as Memorial to Horatio Parker

MOUNT VERNON, N. Y., April 24.—William J. Henderson, music critic of the New York *Sun-Herald*, made a strong plea for native music, at a musicale given on last Wednesday under the auspices of the Westchester Women's Club. He also urged the founding of a musical scholarship at the American Academy in Rome in perpetuation of the memory of Horatio Parker. In observance of the occasion, an all-American program of compositions was arranged. The soloist of the afternoon was Ma-

rie Louise Todd, pianist. Under the direction of Mrs. Carl Dufft, the Glee Club sang Hadley, Beach and Burleigh numbers. Mrs. J. A. Knapp and Mrs. H. W. Bliven, pianists, played Converse's "Festival of Pan." Mrs. William H. Purdy, president, welcomed the audience. F. E. K.

5000 Hear Negro Societies in Charlotte, North Carolina

CHARLOTTE, N. C., April 16.—An audience that filled the city auditorium to the number of 5000 assembled on April 5 to hear the S. Coleridge-Taylor Oratorio Chorus and Orchestra of Biddle University, under the direction of Thomas A. Long, conductor, perform "Hiawatha's Wedding Feast," by Samuel Coleridge-Taylor. This was preceded by Harry T. Burleigh's arrangement of "Deep River" with Elizabeth Weeks Quinn as soloist, and "Listen to the Lambs," an elaborate choral work by B. Nathaniel Dett, director of music at Hampton Institute.

Egan Giving Opera for Educational Institutions in New York

Thomas Egan, the tenor, who is director of the Goldoni Opera Association, has scheduled a series of performances, consisting of a combination of grand opera and Shakespeare performances for educational institutions in New York and vicinity. On Tuesday afternoon, April 3, scenes from grand opera were given for 1700 students of the Catholic Protectorate on the stage of their own auditorium.

LOUISVILLE, KY.—A unique recital of piano numbers and interpretive dances was recently given by Blanch Lehman and a number of young women at the Y. M. H. A., for the Louisville Section of the Council of Jewish Women.

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DIAGHILEFF FORCES ACCLAIMED BY MILAN

Warm Reception Greet Russian Ballet — Dal Verme Season Nearing Close

Milan, Italy, April 14, 1920.

A SHORT series of performances was inaugurated last Saturday at the "Lirico" by the Diaghileff troupe with its repertoire containing Stravinsky's "Petrouchka," Schumann's "Carnaval," "Prince Igor" by Borodine, "Russian Tales" by Liadoff, Schumann's "Papillons," "Cleopatra" by Arensky, "Tamar" by Balakireff, "Bottega fantastica" (Enchanted shop) by Rossini-Respighi.

At the first performance the prices were so extraordinarily high (500 lire a box, 100 lire a stall) that the house was half empty and only the upper gallery appeared like a *parterre de rois*, occupied by well-known personalities in the artistic and aristocratic world, who consider all ostentation of luxury at the present times absolutely dangerous and inopportune.

The Milanese public had been initiated into the mysteries of the Russian ballets in 1911 when "Cleopatra" and "Sheherazade" were performed at the Scala by Ida Rubinstein and Olga Preobajenska, with Fokine's setting. Moreover, "Petrouchka" was presented in 1916 in a concert under the superb conductorship of Arturo Toscanini and left a profound impression in the memory of all music-lovers. The extravagance and novelty of the new performance found the audience somewhat restive at first, but, as usual, in the course of the spectacle the subtle and irresistible charm of this original form of art won its accustomed victory. One is indeed forced to admit that the freshness and ingenuity of the plots, the inexhaustible richness and variety of tone-color which characterize the music, the setting which affords a perfect orgy of colors of the most modern school, the cleverness and vivacity of the performers are gradually revolutionizing our old-fashioned occidental ideas on choreographic art. This is demonstrated by the

fact that after the enormous success obtained in Paris and in London, it has come to Italy's turn to pay its contribution to the Slav Invaders' repertoire. Thus with some little known pages of Rossini's music, modernly arranged and orchestrated by Respighi and a plot closely resembling "Puppenfee," has been built up the "Bottega fantastica" which constituted one of the most interesting features of the season in Rome and here. Such is the universality of Art. While we are striving with all our power to keep Russian influence out of our political life, the same influence is producing marked results on our stages.

To-morrow brings the close of the very short season. Gradually as the prices were lowered, the attendances grew larger and larger; for to-morrow the house is already sold out. Among the performers specially worthy of praise the public will not easily forget Leonida Massine, Idrikowki, Mmes. Sokolowa, Tchernicheva, Zuleska, Radina, Nemceva. Morin conducted.

The season of the Dal Verme is approaching its end. On Thursday evening "Traviata" drew once more a large throng which showed with thunderous applause its appreciation of Marcella Capris, who embodied the protagonist with remarkable capacity. Her coloratura was especially fine in the first act, but in the following, where intense passion is needed together with the character of a dramatic soprano, there were moments in which the artist appeared somewhat overtaxed. Altogether, however, a very favorable debut, which left the impression that the young artist is capable of making further successes in the future.

A successful recital devoted to Grieg took place at the Conservatorio, promoted by the Associazione Italiana degli Amici della Musica, including the 'cello sonata and string quartet.

At the Institute for the Blind, Enrico Bossi and Mario Corti gave an organ and violin recital which satisfied the audience with the variety of the program and the great ability of both performers. Maestro Bossi is undeniably the prince of Italian organists and his mastery in making use of every resource of his instrument is unsurpassable. A Sonata of Corelli for violin and organ produced a magical effect, and a composition of Bossi, played with inimitable brilliancy and skill, was encored amidst general applause.

UGO D'ALBERTIS.

FITCHBURG HEARS ENSEMBLE

Boston Symphony in Admirable Concert — Newspapers Aid City's Music

FITCHBURG, MASS., April 17.—The Boston Symphony Ensemble, an organization of twelve men of the Boston Symphony, gave its first concert in Fitchburg under the auspices of the American Legion on Sunday afternoon, April 11. Owing to conditions the admirable concert was not patronized as liberally as it should have been.

The newspapers of this city are doing much to create an interest in music. Both the *Daily News* and *Sentinel* have conducted musical columns, and both have issued special sections devoted to the work of the Choral Society and the value of the society to the city.

Several hundred children of the public schools participated in a novel music memory contest in City Hall on Saturday April 10. Compositions were played on a piano and on the victrola and the children were asked to write the title and composer of the work on slips which had been passed out. Prizes offered by Charles B. Smith added to the enthusiasm, which was not confined to the children but extended to the audience present. Amy L. Connor, teacher of music in the public schools had general charge of the afternoon's program, assisted by a committee of teachers. During the afternoon Mrs. R. B. Lyon, soprano; Gustaf Ellstrom, 'cellist; Gladys Wheeler, cornetist, and Mrs. Walter F. Sawyer, accompanist, contributed to the program. The Hosmer School Orchestra rendered several selections. L. S. F.

Music Lovers' League of Lynchburg, Va. Reviews Successful First Season

LYNCHBURG, VA., April 17.—The annual meeting of the Music Lovers' League of Lynchburg, Va. was held April 15 at the Y. W. C. A. Auditorium. Reports for the last year were read, officers for the new year elected, and plans perfected for next season's concerts. The League comprises 300 musicians of this town, banded together for the uplifting of music in general, and for the presentation of three first class concerts each

year, admission to these concerts being only to members of the league and to music students, who may purchase season tickets through their music teachers. The league was founded by Evelyn Williams and Carrie C. Campbell of Lynchburg. Reinald Werrenrath, Harold Bauer, and the Flonzaley Quartet were heard last season. Membership for the coming year was increased to 400, and it was decided to give next year's concerts again in the High School Auditorium. Last year 25 officers were unanimously re-elected for another year as follows: President, R. T. Watts; vice-president, Kate Roberts; secretary, Evelyn Williams; treasurer, Mrs. J. J. Collins.

G. B. M.

MACBETH STIRS FT. COLLINS

Soprano Applauded as Soloist With Colorado City Chorus

FORT COLLINS, COLO., April 28.—The spring concert of the Fort Collins Community Chorus was given to a capacity audience at the Empress Theater, April 6. Florence Macbeth, coloratura soprano, was the artist of the evening. Fort Collins's hosts of music lovers found in her singing a voice of lovely texture and flexibility, and her charm of personality gave cause for such applause that she was compelled to add many numbers to her program.

A program of familiar coloratura operatic arias was sung by Miss Macbeth in addition to songs of the Italian, French and English schools and a beautiful group of American composers. The singing of the chorus of fifty voices was splendid and reflected much credit on Matthew Auld, the director.


The singing of the "Inflammatus" from Rossini's Stabat Mater with Miss Macbeth, the soprano soloist, as the concluding number was a climax which left the audience spell-bound for a few moments and then followed applause which forced Miss Macbeth and Mr. Auld to respond to repeated curtain calls.

Eunice Akin for the chorus and George Roberts for Miss Macbeth furnished splendid support as accompanists.

E. F. R.

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ST. OLAF CHOIR SETS NEW CHORAL RECORD

Virtuosity of the Minnesota
Singers Proves Revelation
to New York

Only from the Bach Choir of Bethlehem and the Mendelssohn Choir of Toronto have New Yorkers in the past fifteen years heard choral singing as surpassingly fine as that provided by the St. Olaf Lutheran Choir at Carnegie Hall, Tuesday evening of last week. There were moments, indeed, when it equalled in point of sheer virtuosity the best that either of the older organizations have ever done here and seemed virtually to establish a new local record for flawless finish and beauty of unaccompanied song. An audience of good size, strongly moved and delighted by the showing of the visitors, insisted upon many extras and, in at least one case, a double encore.

The St. Olaf Choir, a little over fifty strong, comes from St. Olaf College, in Northfield, Minn. F. Melius Christiansen conducts it and its members—young people, all of them sons and daughters of the sturdy farmers of Minnesota, show the Scandinavian features prevalent in their home state. Their program consisted largely, of course, of music of the Lutheran Church with some admixtures of lesser importance, but always of churchly character. At that it would have been much improved by a more liberal inclusion of those chorales of the Lutheran service, harmonized and variously utilized by Bach. It is difficult to understand what consideration led Mr. Christiansen to overlook such mighty canticles as "O, Sacred Head Now Wounded", "Now Thank We All Our God", "Wake My Heart", or "Glory Now to Thee be Given". The concert did open, it is true, with the crown and glory of all chorales "A Mighty Fortress is Our God"—though in a woefully perverted arrangement, which enmeshed the grandiose melody in a maze of flip-pant counterpoint. And Bach's "Blessing, Glory and Wisdom", somewhat curtailed, followed. In the subsequent contributions beauty alternated with triviality. There were L. M. Lindeman's anthem "Built on a Rock", Peter Schren's "Praise to the Lord", Gretchaninoff's eight-voice anthem "O, God, Hear My Prayer", Mendelssohn's "Savior of Sinners", a "Father, Most Holy", by John Cruger, of the seventeenth century, a "Hosanna" by Mr. Christiansen which was redemanded in part, a delicate twelfth century melody, "Beautiful Saviour", with *bouche fermée* effects, of which the audience could not get enough, and Philip Nicolai's choral "Wake, Wake", of which Mendelssohn made use in "St. Paul". Mr. Christiansen's music is scarcely a product of plenary inspiration and the Gretchaninoff anthem is long and dull. The program, as originally given out, promised several things

that were not forthcoming at the concert proper.

In itself the vocal material of the St. Olaf Choir is good but not at all extraordinary. However, like the Bethlehem singers, this choir offers a superb example of the wonders to be accomplished by judicious consolidation and shrewd training. It is perfect beyond cavil in balance. It has been trained to a precision of attack and release of almost uncanny perfection, and to a practically flawless intonation. It yields instantly whatever nuance, whatever subtlety or vivid projection of rhythm whatever plasticity of phrasing its conductor may summon. The tonal blend and quality are marvelously fine and impart at moments an amazing orchestral illusion. Thus the closing chords of one chorus fell upon the ear deceptively like the tone of an exquisitely mellow wood-wind choir. In polyphonic passages the chor-

isters display an admirable clarity of melodic diction. And their treatment of texts is always precise and clean-cut.

The conductor, Mr. Christiansen, pleases by his economy of gesture, his easy, though unostentatious manner and his manifest authority. He is content with a relatively simple scheme of nuance and does not pursue refinement into the domain of the precious. But he yields not infrequently to a mania for speed that works more or less havoc with the music at hand. It was the fault of his tempo as much as of the arrangement employed that the "Mighty Fortress" sounded like a trivial ditty. And likewise that the Bach was not what it should have been.

Nevertheless, the St. Olaf people are wonders. And we shall feel deeply aggrieved if their return next season is not guaranteed us. H. F. P.

Bracale Engages Besanzoni for Guest Appearances



Gabriella Besanzoni, the Italian Contralto as "Carmen"

Following negotiations, which were carried on over a period of weeks, Gabriella Besanzoni, the Italian contralto, sailed last week for Havana, where she is to appear in five "guest" performances with the Bracale Opera Company. Mme. Besanzoni's great popularity in the Latin-American countries, where she has been a favorite for several years, led Mr. Bracale to engage her at a tremendous price per performance for his Havana

season. She makes her Havana debut as *Carmen* in the Bizet Opera, a rôle in which she has won distinguished successes in Italy, South America and last season in the Rivero season in Mexico.

Mme. Besanzoni has also been engaged by Gino Marinuzzi as leading contralto with the Chicago Opera Association for next season. She will make her Chicago debut in the title role of Gluck's "Orfeo," Mr. Marinuzzi making a revival of the great classic for her. Following her Havana performances Mme. Besanzoni will sail for Italy, where she will spend the summer, returning to America in the early Fall to fill her concert engagements under the management of the Music League of America before the Chicago Opera season opens.

BURNHAM IN NEW YORK

Pianist Establishes Himself in the
Metropolis Again

Thuel Burnham, the distinguished concert pianist, after an absence of two years from New York, for war work and teaching in Boston, has again established his headquarters in New York for the summer and following season. His school in Boston, which has had unusual success during the past months, will continue as usual, with periodical visits from Mr. Burnham, but owing to his increasing clientele in the metropolis, his change of residence was necessitated. He will conduct private and class lessons, both at his Carnegie Hall studio and at his new apartments on East Nineteenth Street, where there is a spacious music room.

Mr. Burnham has many interesting plans for the following months, among which the pupils' recitals, at which several unusually promising talents will appear, and semi-monthly receptions at his apartments. These will be a revival of Mr. Burnham's popular receptions in Paris, which had no little part in the brilliant social life of that city.

At these affairs many well known artists will entertain, and Mr. Burnham, himself will play at some of them, as was his custom in Paris.

CHORUSES DOMINATE WEEK IN ST. LOUIS

Morning Choral Gives Final
Program—Concerts by
Other Local Forces

St. Louis, Mo., April 22.—The Morning Choral Club, Charles Galloway, conductor, gave its final public concert last Thursday night at the Odeon before a packed house. The singers did excellent work in the various difficult numbers of their program. What pleased the audience most were two numbers sung a capella: Victor Harris's "Epitome" and James H. Rogers's "The Two Clocks," which caused much merriment. The soloists were Rosalie Wirthlin, contralto (a former St. Louisan), and Leon Marx, violinist. Miss Wirthlin did praiseworthy work in a group of French songs and another of American songs. Mr. Marx played two groups in satisfactory fashion. Mrs. Carl J. Luyties officiated as accompanist.

Following close on the heels of this came the final subscription concert of the Apollo Club, on Tuesday evening of this week, also at the Odeon. By request the club repeated Schreck's "In the woods," with an incidental solo by F. R. Ingalls. Shelley's "De Coppah Moon" and Burleigh's "Deep River" constituted another group and "The Old Mill Wheel," by Niedlinger, was much enjoyed. The soloist was Mary Jordan, contralto, who sang here for the first time and made a deep impression, first in an aria from "Don Carlos" and later in two groups, one of French songs by Fourdrain and Debussy and a set of songs in English. She had to add several extras. Stella Barnard was at the piano for her. Director Galloway had the men under firm control at all times, and the singing was characterized by many admirable qualities.

The following evening the Knights of Columbus Choral Club, under Theodore Deibels, gave a most creditable concert. They sang excerpts from Cadman's setting of "The Vision of Sir Launfal." It is not an easy thing to sing, but these excellently trained voices did it full justice. The soloists were J. Glenn Lee, tenor, and Frederick E. Henry, baritone, with Mrs. Esmeralda Berry-Mayes at the piano. Mr. Lee sang an aria from "L' Africaine" and Ward-Stephens's "Christ in Flanders," winning a warm reception. He sang the solo parts in the cantata with much feeling and dignity.

The Morning Choral Club held its annual frolic last Monday morning at the Congress Theater. This was the final event of the club's season. H. W. C.

GREET SAENGER ARTISTS

Singers Present Program in Monthly
Studio Musicale

The monthly musicale at the Oscar Saenger studio, was given on the afternoon of April 20, when a group of Saenger artists offered a varied program. Estelle Louise Vernet, soprano, opened with Liszt's "Oh! Quand je Dors" and Curran's "Rain," followed by Dorothy Branthoover, soprano, in a group of songs by Spohr, La Forge and Massenot, both singers making a fine impression. Mrs. Vernet and Bertha Schrimshaw, mezzo contralto, joined in the "Boudoir Scene" from "Martha." Erna Mierow, contralto, scored in Rogers's "The Time for Making Songs Has Come" and Kramer's "We Two," while Hiram Murphy, tenor, delivered in admirable style Cadman's "Oh Moon Upon the Water," Aylward's "Beloved It Is Morn" and H. T. Burleigh's "Three Shadows." Richards Hale, baritone, closed the program with Ireland's "Sea Fever," Margetson's "Tommy Lad" and Guion's "De Ole Ark's a-Moverin'," all three finely sung. With Miss Mierow, Mr. Hale sang a "Favorita" duet. Helen Chase-Bulgin played the accompaniments artistically, while the hostesses at the tea table were Melvena Passmore and Louise Bowen.

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—Washington Post, March 23, 1920.

Miss Florence McMillan as accompanist was, as always, perfectly satisfactory.

—Washington Herald, March 23, 1920.

Florence McMillan ably accompanied Mme. Homer, and the world famous contralto made public acknowledgment by directing applause to her at the close.

—Haverhill Evening Gazette, April 5, 1920.

Madam Homer's accompaniments by Florence McMillan revealed fine musicianship and sympathetic understanding of the singer.

—Milwaukee Sentinel, April 13, 1920.

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BOSTON NOTES

Boston, May 1, 1920.

Theodore Schroeder, the Boston singing teacher, has just received a copy of the Malta Herald of March 6, 1920, containing an account of the striking success of Giovanni Lazzarini, a former pupil who is now leading baritone at the Theatre Royal of Malta. Lazzarini studied with Mr. Schroeder until four years ago when he went to Italy and made his debut in the Varese Opera. After gaining operatic experience there and in Lucca, he was engaged by the Madrid Royal Opera. Then came a year of military service in the Italian army at the end of which he joined the Malta Company where he is now singing. Involved metaphors are the least of the troubles of the Malta reviewer who tells us that Lazzarini's voice "enthralingly grips the hearer with a magic sensation."

Constance and Henry Gideon, with the assistance of Louis Levin, violinist, gave the Spring recital of the Dedham Grange in the famous old Memorial Hall at Dedham, Mass., on the night of April 16. Mr. and Mrs. Gideon divided their offering into three groups named as follows: "Songs That Grandmother Sang," "Songs of Sunny France," and "Songs That Cheered Our Boys." Mr. Levin supplied violin numbers between these groups. This trio of artists is planning a set of unusual programs for the coming season, a special feature of which will be arrangements for violin and piano of Palestinian folk melodies which have been dedicated to Mr. Gideon for this purpose.

Martha Baird gave a piano recital for the Westerly Music Club of Westerly, R. I., on Thursday evening in High School Hall. In addition to a Chopin

group, she played several of the interesting modern pieces which have figured on her attractive programs this winter. Among them were "The Fountain of the Acqua Paola" by Griffes, "L'Orient et L'Occident" by Dvorsky and "Shepherd's Hey" by Grainger. She made a hit as usual with Liadow's "Music Box," and finished brilliantly with the Schultz-Evler arrangement of "The Blue Danube."

The Boston Ensemble Club (Hildegard Brandegee, violin; Marjorie Patten Friend, cello; and Marion Myde, piano) assisted by Albert Sand, first clarinet of the Boston Symphony Orchestra, entertained the members of the Harvard Musical Association with a program of infrequently heard chamber works. Their numbers were a trio for piano, clarinet and cello by D'Indy, a trio in one movement by John Ireland, and Smetana's Trio Op. 15. Ireland's trio seemed to be the best liked by the audience. The musicianly work of the four players was also cordially recognized.

Mrs. Marjorie Patten Friend, a well known cellist of this city and a member of the Boston Ensemble Club, was married at Emmanuel Church on April 29 to Eastman Atkins Weaver, of Boston. Mrs. Weaver is the daughter of Mrs. John Patten of Brookline, and was the widow of Professor Friend of Harvard, to whom she was married in 1914. He was lost on the Lusitania in May, 1915. C. R.

New England Conservatory News

Memorial exercises in honor of Louis C. Elson, for forty years a member of the Conservatory faculty, were held in Jordan Hall last week. The occasion brought together a large gathering of

Mr. Elson's associates, former pupils and other friends.

Three members of the faculty, Henry M. Dunham, F. Addison Porter, and Samuel W. Cole, whose friendship with Mr. Elson was of long standing, paid tributes to his personality and influence upon the school, on the reading public of the community in which his entire professional life was spent, and on the music-loving public of America generally.

Mr. Chadwick spoke at length of personal recollections extending back to the period in which Mr. Elson took over the department of musical theory. He referred feelingly, as did the other speakers, to Mr. Elson's boundless enthusiasm, geniality and kindness. For the alumni, Edwin L. Gardner, '98, spoke in similar vein, and Mr. Flanders read a letter from Hon. George B. Cortelyou, one of the vice-presidents of the Board of Trustees, expressing intense regard for his former teacher and regret at his inability to be present. The Dean of the Faculty read a resolution prepared by a committee consisting of himself, Charles A. White and Arthur Shepherd.

The concert given annually under the auspices of the senior class at about this time was devoted to an evening of compositions by the late Horatio Parker, professor of music at Yale University. The program was arranged to give a conspectus of the wide range of Professor Parker's musical accomplishments.

Alumni Notes

Horace Whitehouse, '08, is head of the department of music of Ohio Wesleyan College, Delaware, O., a well organized school of music with a building of its own and about three hundred students in its courses. Among the faculty are Harvey Hewitt, '10, and Guy E. McLean, '11. Mr. Whitehouse is about to organize an orchestra. A choral society has already given several successful performances under his direction. As one of an annual series of concerts at the university, a program of organ music was recently given by Wallace Goodrich, dean of the Conservatory faculty, who made the journey to Delaware by invitation of Mr. Whitehouse.

Herbert J. Jenny, '11, is head of the organ department of Sullins College, Bristol, Va.

Lt. Anton Mainente, '13, formerly band leader and instructor in instrumentation at the A. E. F. Bandleaders' and Musicians' School, Chaumont, France, was in charge of the music at the dinner given by the city of Boston in honor of General Pershing.

Bula Ray Shull, '16, is having a successful season with the San Carlo Opera Company. She will have rôles in "The Masked Ball" and "Gioconda" during the California season of the company.

Ruth E. Miller, '17, is now superintendent of the piano normal department of Coker College, Hartsville, S. C. F. B.

Henry Souvaine, Pianist, Makes Début in Aeolian Hall

A new pianist, Henry Souvaine, contributed to the fullness of the season in a recital at Aeolian Hall, Friday afternoon of last week. The young man addressed himself very earnestly to the dispensation of a program containing pieces by Paradies, Gluck, César Franck, and Chopin; Schumann's G Minor Sonata, some compositions of his own, and something about "Crap Shooters," by Eastwood Lane, well known as a humorist. Mr. Souvaine plays with a pretty accuracy and tranquil decorum, but otherwise without the qualities to distinguish him from the multitude that annually wrecks itself upon the keyboard and then is heard no more. H. F. P.

Dicie Howell and Walter Pontius Appear in Crisfield, Md.

CRISFIELD, MD., May 1.—Dicie Howell, soprano, and Walter Pontius, tenor, appeared here in a Spring concert at the Immanuel Church on April 22, assisted by William S. Thunder, pianist and

organist. Miss Howell made a splendid impression in the "Vissi d'arte" aria from "Tosca," and won her audience in several groups of songs, all by American composers, among them Marum, Clarke, Curran, Jordan, Guion and La Forge. As an encore she sang Arthur A. Penn's "Smilin' Through," and was applauded heartily for it. The aria from the last act of Puccini's "Girl of the Golden West," and songs by Campbell-Tipton, Godard, Lohr, Clarke and Johnson were among Mr. Pontius's fine offerings, and he scored also in two Vanderpool songs, "The Heart Call" and "The Want of You." The singers joined in Goring-Thomas's "Night Hymn at Sea." Mr. Thunder played works of Verdi and Batiste on the organ and a group of Chaminade and Moszkowski pieces on the piano, both very ably.

Crystal Waters, Soprano, Gives Recital at Mr. Hastings' Home

Crystal Waters, soprano, was heard in recital on Tuesday evening, April 20, at the home of Mr. and Mrs. Frank Seymour Hastings, New York City, in an interesting program, including eighteenth century Italian songs, a modern French group, in which was notable Duparc's "Phydilé," three of the older German period, including Schumann's "Spring Night," and English songs, of which the last, Cyril Scott's "Time o' Day," was especially charming, and was most effectively sung. Miss Waters' voice is excellently suited to a recital of this intimate character; both full and sweet, it is also adapted well to the expression of shadings, and in the main is well produced. Rex Tillson's artistic accompaniments added much to the pleasure of the program. C. P.

Herbert Witherspoon's Chicago Classes Fully Booked

Herbert Witherspoon, the New York vocal teacher, received the following telegram from the Chicago Musical College on Monday:

"This is to inform you of the remarkable circumstance that now, two months before the summer master school begins on June 28, your time is fully booked; your registration is ninety-six half hours weekly."

The telegram was signed by Felix Borowski, president of the Chicago Musical College.

Martha Atwood Sings to Notable Audience at Woman's Press Club

At the meeting of the Woman's Press Club of New York City on April 24 at the Waldorf-Astoria, Martha Atwood, soprano, sang successfully Frank H. Grey's "For You and Me." She was also heard in songs by Fauré, Reddick and Vanderpool. The guests of honor on this occasion included Mme. Sembrich, Victor Herbert and Sergei Rachmaninoff.

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Pittsburgh Gazette

"Grace Kerns has a voice pure in quality and produced through a wide range with firmness and ease."

Washington Evening Star

"Miss Kerns possesses a lyric voice of sincere beauty and her numbers were given with an intelligence of interpretation, excellent diction and charm of manner that won the audience from the opening aria."

The Hartford (Conn.) Post

"As a lyric artist, Miss Kerns must be placed in the very front rank. Few, if any, singers in America are more artistically endowed than she."

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The possibilities of the Justine Ward Method of teaching music to children was convincingly demonstrated recently, when, with the aid of Mrs. Adrian Iselin, an exhibition of extreme interest and much suggestion was offered by Mr. Henshel, a supervisor of the system, at the Bovee School on Fifth Avenue, on the afternoon of April 24. The possibilities of this system devised by Mrs. Cabot Ward, and already found in most of the parochial schools in the city, were best argued for by the work of several classes of children ranging in age from 6 to 12 years. In sight-singing and ear training tests, they gave evidence of unusual musical foundation, solid and logical. The singing of the children, in which they are allowed only to use a "covered" tone, possesses much sweetness, unlike the ordinary forced group singing of children. The absolute confidence in the system of its numerous supporters, seemed well justified in the advanced work of these tiny youngsters. F. G.

Reimherr Applauded in New York Recital

George Reimherr, tenor, gave a recital on Thursday evening, April 22, at Carnegie Chamber Music Hall, New York. He sang a varied program ranging from Handel to Kathleen Clarke. Among his most applauded numbers was Frederick W. Vanderpool's "The Want of You," of which composer's songs he is an ardent exponent, adding as his first encore Mr. Vanderpool's "Values." Lawrence Schauffler was the accompanist.

Arabel Merrifield Heard in Opera in Fond du Lac, Wis.

Arabel Merrifield, American contralto, won new successes when last month she appeared on two consecutive evenings at Fond du Lac, Wis., singing *Azucena* in "Trovatore," and *Lola* in "Cavalleria." Miss Merrifield appeared with Lillian Eubank, Ernest Davis and Louis Kreidler, while the conductor was Ernest Knoch, remembered in New York from the days of the Century Opera Company. She learned the parts on short notice and did them so well that she was commended especially by press and public.

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SAN FRANCISCANS HAIL VISITING STARS

Stracciari and Ornstein Given Warm Greeting—No Dearth of Music

SAN FRANCISCO, CAL., April 27.—Riccardo Stracciari, in his second concert, on Sunday afternoon, was greeted by an even larger audience than upon his first appearance. His program included three operatic arias which roused great enthusiasm, while the Neapolitan, English and French songs won their share of applause. A composition by the singer, "Stella d'Or," made a deep impression and brought several recalls. An interesting number was "Pescator, affonda l'esca," from "La Gioconda," in which a chorus of 100 voices under the direction of O. Gordon Erickson accompanied the singer. Francesco Longo proved not only an efficient accompanist but a soloist of distinction.

A letter has been received by Mayor Rolph from John McCormack in which the tenor accepts the invitation extended him for a farewell concert in the Auditorium.

The Ferrier French Opera Company gave a splendid production of Massenet's "Le Portrait de Manon" and Offenbach's "Song of Fortunio" at the Columbia Theater on Sunday evening. The leading rôles were taken by Andre Ferrier and his wife, Jeanne Gustin-Ferrier. Anna Young, a San Franciscan who has appeared with success in local operas, sang the rôle of *Aurora*, winning praise and reflecting credit upon her teacher, M. Ferrier. Other parts were well taken by pupils from the Ferrier studio among them St. John Clerke, who sang the rôle of *Liberge*. The orchestra, under the direction of Giulio Minetti, was excellent, while the chorus of thirty pupils showed splendid training.

Leo Ornstein appeared at the Curran Theater on Sunday afternoon in a novel concert. The audience, who were the guests of the Byron Mauzy Music Company, was composed largely of musicians who were invited to hear the Ampico. In the Liszt Thirteenth Rhapsody, the first half of the piece was played by the Ampico. Ornstein, without the slightest pause in the action, took it up and played the last half. He played the Schumann Arabesque and F Sharp Nocturne of Chopin, which was afterwards repeated on the Ampico. Ornstein's playing proved a treat and roused interest and enthusiasm.

The last regular concert of the Pacific Musical Society was given on Thursday evening. The artists participating were Mrs. Eugene Elkus, soprano; Stella Howells, Mrs. Berkeley Howells Gustavson, and Albert King, pianists; John Faivre, cellist, and Ruth Muzzy Conniston and Josephine Swan White, accompanists.

Uldrico Marcelli, a prominent violinist and orchestra conductor, has been chosen to succeed Dr. Charles De Mandil as head of the Tivoli Orchestra. He is one of the most popular musicians of

San Francisco and has been chosen to write the music of the 1920 Bohemian Club Grove Play.

A meeting of the San Francisco Music Teachers' Association was held at the home of Mr. and Mrs. Arthur De Celles Duclos on Tuesday evening. After the business meeting a program was given by Mrs. Edward Bruner, Olga B. Barrett and Mrs. Duclos. Among the out-of-town guests were the president of the State Association, Sofia Newlands Neustadt, and Mrs. Ray Bevirt, president of the San Diego association.

Over 600 volumes from the library of the late Louis Lissner have been added to the collection in the music room of the Public Library. The selection was made by Jessie Fredericks, head of the department, and in compliance with the wishes of Dr. Lissner.

Jessica Colbert presented Luisa Silva, contralto, and Eva Garcia, pianist, in a delightful recital at the Fairmont Hotel on Thursday evening.

Vasia Anikeff, a young Russian basso, was the soloist at the Fairmont Hotel lobby concert on Sunday evening. His singing of the Russian folk-songs was greatly enjoyed, as were the orchestra numbers and the violin solos of Rudy Sieger, the director.

The last of the series of Saturday morning concerts at the Ada Clement school was given last week.

E. M. B.

BOSTON HEARS RECITALISTS

Emma Ecker and Alice Siever Give a Joint Program

BOSTON, April 21.—Emma Ecker, mezzo-contralto, and Alice Siever, pianist, gave a joint recital last evening in Steinert Hall. The programs were printed upon unusually stiff and crackly paper, and if we had not known Boston concert audiences to be much too mild mannered for such actions we should have thought that each artist had her faction and that when one performer was on the stage the opposing faction rattled its programs. Two magpies in the balcony had to be squelched. If one must talk to music why not do it at home to the phonograph and save the war tax?

To return to the musical part of the performance, Miss Ecker sang an assortment of numbers of varying interest. Four songs by Wolf-Ferrari were a noticeable feature, but it would seem unwise for the composer to base his claim to immortality on these alone. Grieg, Brahms, Rubinstein, Franck and Gretchaninoff were, of course, irreproachable names on the list. Hageman's "Do Not Go, My Love" was the best of the English songs, and now needs no further commendation. Miss Ecker's voice is of substantial and agreeable quality, and her singing gave pleasure within discreet limits.

Miss Siever, in addition to accompanying the singer, played an "Allemande, Gavotte and Musette," by D'Albert, a Chopin "Nocturne" and three Brahms "Capriccios." Her work was clear and intelligent, if not over emotional. Her habitual tone was large enough for a hall of much greater size. Possibly she may have been unaware that Steinert Hall is unusually resonant. It was interesting to hear Brahms's "Capriccios." The familiar one is still entertaining, the others are seldom heard, and not without reason. Both artists were cordially applauded by the audience. C. R.

SYRACUSE FLOCKS TO COURBOIN RECITAL

Organist Attracts Vast Audience—Eva Gauthier in Splendid Offerings

SYRACUSE, N. Y., May 1.—Charles M. Courboin, organist of the First Baptist Church, and guest organist at Wanamaker's, Philadelphia, gave an organ recital recently. It was perhaps the first time in this city that hundreds were turned away from an organ recital. Mr. Courboin was at his best and was received with the greatest enthusiasm.

The Women's Chorus of Syracuse University was heard in a fine program last week, under the able direction of Dr. William Berwald. The soloists, students of the College of Fine Arts, were Emily Day, Marjorie Abrey and Charlotte Snyder.

The Solar Musicale closed its season Tuesday evening with one of the most interesting programs ever presented. Eva Gauthier, mezzo-soprano, was the soloist, with Leroy Shields at the piano. Miss Gauthier was especially interesting in her group of Javanese folk-songs and in a group of French songs. Mr. Shields was a fine accompanist and was heard to advantage in a group of piano solos. The musicale was held at the home of Mrs. J. W. Black, Mrs. Charles E. Crouse, president of the club, assisting in receiving. Laura Van Kuran has had charge of the programs.

A local performance of much interest was given Tuesday and Wednesday evenings at the Wieting Opera House, when "Katcha Koo," a musical comedy, was presented by local talent for the benefit of the Huntington Girls' Club. Florence Latier, of the James Rogers production company, had entire charge of training and producing the play. The principals were Constance Dunstan, Arlene Coleman, sopranos; George Millert, tenor. The two performances were given to packed houses. There were 300 persons taking part, including prominent members of the Drama League. L. V. K.

CARL BUSCH HONORED

Kansas City Hears Native Composer's Work Presented—Yon in Recital

KANSAS CITY, Mo., May 1.—Kansas City paid enthusiastic tribute recently to its own composer, Carl Busch. An audience of 6,000 heard the première performance of his "Ode to France" in Convention Hall, given by a chorus of 600 professional and semi-professional singers of Kansas City, together with the Minneapolis Symphony.

At the end of the work Mr. Busch was given an ovation which was as enthusiastic and sincere as it was deserved. After many recalls the audience rose to its feet still applauding, the more fully to express its appreciation and pay tribute to a local artist. At a sign from Mr. Oberhoffer the orchestra gave Mr. Busch the added tribute of a fanfare.

Tuesday evening Pietro A. Yon gave an organ recital in the first Christian Church, which was a revelation in organ playing. P. W.

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CHICAGO ACTIVITIES

Chicago, May 1, 1920.

A BENEFIT concert for the starving children of Germany and Austria was given Sunday afternoon, April 25, at the South Chicago Masonic Temple. The soloists were Fritz Renk, violinist; Walter Von Winckler; Rev. Wm. Breitenbach; Elizabeth Oettershagen and Edward V. Ehrhardt. The accompanists were Rev. Alfred Menzel, Margaret Fitzgerald and Clara J. Rubey. Judge Michael F. Girtan and Mrs. Marion Stoughton spoke on "Central Europe Today."

The Aeolienne Trio. Richard Czerwonsky, violin; Bruno Steindel, cello; Moses Boguslawski, piano, gave recitals in Kansas and Okmanee, Okla., this week.

Herbert Gould was the bass soloist in Sullivan's "Light of the World," given Sunday evening in the Second Presbyterian Church.

Chicago Studio Notes

Frederick Stock, Prof. Leopold Auer, Rudolph Ganz, Ernest Hutcheson and Edward Johnson (tenor of the Chicago Opera Association) were the judges Wednesday evening at Orchestra Hall. The occasion was the competition for prizes offered to students in the classes of the Chicago Musical College. The Chicago Symphony Orchestra, conducted by Frederick Stock, assisted. The winners were: Anne Leonard, voice; Ethel Elkins, violin; Herbert Johnson, piano, and Mona Redman, piano.

The American Conservatory of Music presented advanced piano, organ and voice pupils in recital in Kimball Hall, Saturday afternoon. Those taking part

were: Emily Roberts, Margaret Link, Florabel Hoge, Esther Huxhold, Miss Roberts, Dora Andreas, Rosalie Klinka, Caroline Hippenhamer and Hannah Johnson, also the American Conservatory Ladies' Glee Club.

Carolyn Willard, pianist, presented a number of her pupils in recital Saturday afternoon in the Fine Arts Building. Ethel Eiler played two little preludes, one in C Minor, the other in F Major, by Bach, and "Birdling" by Greig, also a Menuet, Op. 60, by Edward Schuett. Starr Tabor was heard in two numbers, one by Heiler and the other Delibes. Elsie Simpson played the "Rondo Capriccioso" by Mendelssohn and compositions by Brahms, Chopin and Emil Sauer. Selma Forsberg played an Impromptu by John Alden Carpenter and a Hungarian composition by MacDowell.

Miss Willard will spend the summer months at Williams Bay, on Lake Geneva, Wisconsin, where she will hold a summer class. She will return every Monday during July and August for her Chicago studio work.

Mildred Brown, student of Leon Same-tini, has been requested by Frederick Stock, conductor of the Chicago Symphony Orchestra, to form a ladies' string quartet in connection with the Civic Music Association Orchestra.

Christian Matthiesen, student in the voice department, has made a number of records for the Victor Co.

Mr. Barradell has been engaged to stage Sullivan's "Pinafore" for the Quaker Oats Choral Society.

Mildred Wachter gave a song recital at La Salle, Ill., last week.

Rudolph Reuter has been engaged to play Schumann's concerto for piano with

the Minneapolis Symphony Orchestra, at the State Music Teachers' Convention to be held in Springfield, Ill., May 14.

Ben Zimmerhoff gave a concert at the Warren Avenue Congregational Church April 21.

Burton Thatcher sang at Alton, Ill., April 29 and 30 with the Minneapolis Symphony Orchestra.

A two-piano recital, together with vocal and violin numbers, was presented by students of the Chicago Musical College Saturday morning in Ziegfeld Theater. The following took part: Dorothy Ames, Cecelia Urban, Solidad Rindon, Nevora Berguan, Gertrude Gahl, Carl Rink, Aaron Ascher, Alberta Disser, Jane Anderson and Helen Spindler Brahm.

The Geranlen Trio of the Stevenson studios, Gertrude Farrell, soprano; Helen Mueller, mezzo, and Anna Braun, contralto, gave a program this afternoon before the Kenwood Musical club and will sing at the Union League Club this evening. MARGIE A. McLEOD.

PATTERSON PUPILS IN RECITAL

Students Give Program of Operatic Arias and Ballads

Another interesting series of this season's recitals, in which Elizabeth Kelso Patterson, the New York vocal teacher, presented seven of her pupils, was given in the Patterson School of Singing on the evening of April 24. Miss Patterson arranged a well-chosen program for this occasion, and each singer was heard in one operatic aria, a French or Italian song and an English ballad. Their work was highly commendable, reflecting deserved credit upon their training received from Miss Patterson.

Beatrice Cook, soprano, sang charmingly Puccini's "Vissi d'Arte," Curran's "Rain" and Scott's "Lullaby." Mary Stetson, contralto, was heartily applauded after her singing of Handel's "Love Ye the Lord," Brogi's "Visione Veneziana" and Samuel's "My Shadow." Estelle Leask, soprano, scored in Puccini's Gavotte, from "Manon Lescaut," two characteristic songs of Paladilhe and Fourdrain's "Celle que je Préfère," in all of which she disclosed a keen sense of interpretation. Celestine Drew, soprano, was cordially received in an aria from Charpentier's "Louise." Ferrari's "Youth" and Massenet's "Crépuscule." Vivi Leavens, soprano, pleased the audience through her singing of Rimsky-Korsakow's "Chanson Indoue," Massenet's "Ouvre tes yeux Bleus" and Sinding's "Sylvelin." Frankie Holland, soprano, gave delightful interpretations to "Connais tu le Pays," from Thomas' "Mignon," Weckerlin's "Maman, dites moi" and Hoberg's "Irish Weather"; and Helen Crocheron, soprano, sang pleasingly the "Jewel Song" from "Faust," Bemberg's "Venetian Song" and Bibb's "Rondel of Spring." Mary West, a talented violinist and pupil of Louis Svecenski, assisted with violin obligatos and Harry Horsfall, as usual, sustained the soloists admirably through his sterling accompaniments. M. B. S.

PETERSON IN COLUMBIA

Metropolitan Soprano Charms Southern Audience—School Music Week

COLUMBIA, S. C., April 20.—Last evening May Peterson, of the Metropolitan, sang one of her delightful programs in the truly May Peterson way to a large and enthusiastic audience, who recalled her again and again.

Among recent activities was the sixth annual Music Week of Chicora College for Women, April 5 to 10. Among the pupils distinguishing themselves in vocal accomplishments were Miss Baggot, contralto, and Miss Ashe, soprano. One of the delightful features of the week was the excellently trained chorus under the direction of Mrs. H. H. Bellamann. The pianists, pupils of Dr. H. H. Bellamann, showed careful and painstaking training.

Local music lovers are anticipating with great pleasure the first Music Festival for Columbia, which will be held May 15 and 16.

The Afternoon Music Club, which sponsors most of our musical concerts, at its last election chose Mrs. Cora Cox Lucas as president. Mrs. Lucas, being

the State Music Chairman for the Federation of Women's Music Clubs of South Carolina, is eminently fitted to conduct the club on even broader lines than ever before.

The Matteson Studios of Musical Art has inaugurated a series of afternoon teas for visiting musicians of note. On Wednesday afternoon, Mrs. Maybelle Williams, first violinist of the San Antonio Symphony Orchestra, and David A. Pressley, organist of the Washington Street Methodist Church, who has been spending the last year in New York, were the artists complimented.

M. M.

JORDAN BEFORE PERSHING

Contralto Is Soloist at New York Meeting in Honor of General

Mary Jordan, the contralto, had the honor of being the only soloist at a large Carnegie Hall meeting, given under the auspices of the New York Civic Forum for General John J. Pershing on the evening of April 15. Eminently fitting to the occasion Miss Jordan elected to sing Fay Foster's song "The Americans Come!" and after the tremendous applause added this gifted composer's newest song of loyalty "Are You for Me or Against Me?"

In the latter the singer had the assistance of some dozen boys from the Brooklyn Cathedral under direction of Richard Keys Biggs. Miss Foster, who acted as accompanist, was heartily congratulated by General Pershing as was also Miss Jordan. An audience that filled the house to capacity was made up largely of army officers of the regular army at Governor's Island and men who not long since had worn the khaki uniform.

Ralph Leopold Plays at "Globe" Concert

Among the artists who took part in the *Globe* concert given April 28, was Ralph Leopold, pianist. Mr. Leopold's numbers included two groups of compositions made up of numbers by Mendelssohn, Chopin, Scriabine, Sauer and Wagner-Brassin, to which he was obliged to add many extras. The artist was given a splendid ovation by a capacity audience which numbered between 2000 and 3000.

Myra Lowe's Spring Tour Proves Success

Myra Lowe, the young American contralto, who is on tour this Spring under the management of F. P. Bates, was so successful in her recital at Shamokin, Pa., on April 16, that Mr. Bates has already concluded arrangements for her reappearance there next Fall. Miss Lowe scored at Canandaigua, N. Y., on April 18; at Emporium, Pa., on May 3, and at St. Mary's, Pa., on May 5.

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BALTIMOREANS GIVE "AIDA" BRILLIANTLY

Aided by Kingston, Local Opera Forces Distinguish Themselves

BALTIMORE, MD., May 1.—The Baltimore Opera Society, David S. Melamet, conductor, proved beyond question its artistic usefulness to the community with two brilliant performances of Verdi's "Aida," in which Morgan Kingston, the Metropolitan Opera tenor, was the guest artist, at the Lyric on Thursday and Friday evenings, April 29 and 30. The performances may be considered as possessing marked significance, for these operatic productions, given with local singers as principals and chorus and with an adequate local orchestra and a local conductor, and the inspiring assistance of the guest artist, can be said to mark a musical endeavor, perhaps the initial one in this country, toward the establishment of a civic opera company which has for its ideals the development of talent and culture in the community.

Two immense audiences—both nights there was capacity attendance—gave evidence that the movement means something definite to the local public. Mere curiosity may have led some to attend but the serious preparation that had been given to the productions soon convinced the listeners that the local effort was worthy of the closest attention. Inspired by the presence of Morgan Kingston, who appeared as *Rhadames*, the young Baltimore singers entered upon their tasks with zest.

Mr. Kingston was an impressive *Rhadames*. The glow of his fine voice, the ardor of his operatic style aroused real enthusiasm. He won immediate favor in the familiar arias. Through his professional stage experience the members of the society benefited greatly, and his broad knowledge of the details of the opera lent smoothness to the entire production. His interest in the work of the

local singers who filled principal rôles aided them to achieve excellence of delivery and ease in stage presence.

Among the Baltimore singers who were cast for important parts first mention must be made of Louise Schuchhardt, who, as *Aida*, looked picturesque and sang the part with splendid style. Her effort met with instant recognition. Elsa Melamet appeared as *Amneris* on Thursday evening, and made a distinct impression with her colorful reading of the rôle. On the following evening Mrs. Eugenia Earp-Arnold sang the part of *Amneris*, and gave a more mature picture to the eye and added her individuality to the presentation of the music. As *High Priestess*, Ernestine K. Langhammer sang with purity of tone.

To George Castelle, whose *Amonasro* possessed dramatic values and vocal skill, first mention must be given among the male singers. Mr. Castelle swayed attention with his solo numbers and in the ensemble also gave a distinguished account of himself. John F. Osbourne, as the *King*, sang with dignity of expres-

sion and gained admiration. Harry K. Rosenberger made a convincing *Ramphis*. Brison Tucker and Jean Peters appeared in the part of the *Messenger* and gave this small rôle careful presentation. The *Priests' Chorus* comprised members of the Meyerbeer Society, who aided the productions and added to the resonance of the ensemble. This male chorus had been drilled by George Castelle, who assisted as stage conductor. The general chorus, numbering 175 singers, quite outshone the usual operatic chorus in volume and freshness of tone. The ease of action upon the stage of this large body, due to the capable directing of John G. Baling, commanded admiration. A unique feature of the performances was the fanciful posture dances and ballet effects introduced in the second act by the local dancer, Henri (Mr. Hoffmann). The orchestra of sixty-five musicians, under John C. Bohl, gave a sonorous and intelligent reading of the score.

Baltimoreans were elated over the excellence of these performances. The plans for the 1920-21 season of the Opera Society call for the presentation of three operas, in November, January and April.

F. C. B.

WILKINSON IN CONCERTS

American Violinist Makes Numerous Appearances in South and East

Winston Wilkinson, the young American violinist, received an ovation recently when he appeared with Marie Maloney, pianist, at the Orlando, Fla., Music Festival. Aside from the Tchaikovsky Concerto in D Major, and adding much to the interest of Mr. Wilkinson's program, was a group of compositions by American composers, including numbers of Kramer, Brown, Burleigh and Gardner. Mr. Wilkinson offered Wieniawski's "Faust" Fantasy and other familiar numbers, by Palmgren. Paganini-Kreisl and Sarasate. His warm tone elicited much favorable comment and he was accorded an ovation.

Since the first of the year the violinist has had a very busy season, including numerous appearances at various Southern festivals and at which artists of the caliber of Frieda Hempel, Arthur Ru-

binstein and Paul Althouse have also appeared. In March he appeared in Beaufort, S. C., Danville, Va., Ridge-wood, N. J., Radford, Va., Blacksburg, Va., Beckley, W. Va., Ronceverte, W. Va., Clifton Forge and Covington, Va. Mr. Wilkinson was also solidly booked up in the East through April.

HEYWARD HUNTER'S DEBUT

Basso-Cantante Essays His First New York Recital

A medium-sized audience gathered on Saturday afternoon, May 1, at Aeolian Hall to hear the debut of F. Heyward Hunter, basso-cantante. Mr. Hunter is still a young man and it would be well for him to ponder seriously the question of making recital appearances in New York unless he can offer more than he did last week. His opening numbers, the Handel "Hear Me Ye Winds and Waves" with the familiar recitative preceding it and Scarlatti's "All' acquisto di gloria" were given in such fashion as to hold out little

promise for the remainder of the afternoon's proceedings. Mr. Hunter was not only nervous, but his delivery lacked authority and clean-cut decisive rhythm, while his tone was hard and he found great trouble in locating the pitch.

He did rather better in French songs of Duvernoy, Martini, Poldowski, Four-drain and Bemberg, then sang oratorio arias from Parry's "King Saul" and Mendelssohn's "Elijah" and finally a half-dozen American and English songs. We were not present at the end, which was probably better than the beginning. But the end of the French group did not see a greatly noticeable improvement.

Mr. Hunter's French and Italian need attention, as does his stage deportment. He had to repeat Poldowski's "Dansons la Gigue."

To hear Frank Bibb play the Four-drain "Alger le soir," the Poldowski song just mentioned, was worth a trip to Aeolian Hall on this Spring afternoon. He played with a fine sweep and lovely tone.

N. S.

LEADER SUES CHURCHES

Tali Esen Morgan Asks Inter-Church World Movement for Salary

Tali Esen Morgan, the musical director and organist, began suit on April 27 in the New York Supreme Court against the Inter-Church World Movement of North America, for \$7,500, alleging \$2,300 to be still due him as an unpaid balance of \$5,000, which he asserts the defendant agreed to pay him as chorus assembler and conductor for the pageant, "The Wayfarer," given in Madison Square Garden, New York, last December. He claims also \$5,000 damages for alleged non-performance by the defendant of agreements made with him.

According to Mr. Morgan's complaint, the defendants failed to provide suitable offices, compelled him to conduct dress rehearsal at the Lexington Avenue Opera House in an unheated building, failed to provide seating capacity for the chorus, "bullied and browbeat the conductor," invited "whites and blacks to sing," to the "detriment, annoyance and injury of reputation of the plaintiff," and "caused many of the chorus to quit in disgust."

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WINDSOR, VT.—The Runnemed Orchestræ gave a concert April 22. The soloists were Fredynm Henrickson, and Mrs. Arthur Jones, violinists.

PORTLAND, ORE.—Mrs. Mische Pelz was soloist for Reed College on April 18. At a meeting of the Council of Jewish Women on Wednesday night she sang a solo.

BARRE, VT.—Under the direction of music supervisor, E. Marion Dorward, the final concert of the year under the auspices of the Spaulding Glee Club and Orchestra was given April 23.

ROCKFORD, ILL.—Ludwig Schmidt, violinist, was soloist at the final meeting of the Belvidere Woman's Club, giving several groups of numbers. Dorothea Vogel of Rockford was his accompanist.

ALBANY, N. Y.—Mrs. Edward H. Belcher, soprano, and Mrs. George D. Elwell, pianist, gave a joint recital recently at the Historical Society Building, under the direction of the Monday Musical Club.

MIDDLEBURY, VT.—Mrs. Glenna Baker Leach of Montpelier, gave a piano recital at Mead Memorial Chapel of Middlebury College, April 20, and was well received. The recital was under the direction of Prof. Hathaway, head of the department of music.

HUNTINGTON, IND.—The Huntington Music Teachers' Society and associate members recently presented in recital at the Auditorium Goldie Williams, mezzo-contralto, and John Gunder, accompanist, both of Indianapolis. This was the last of the artist series.

ALTOONA, PA.—At the Mishler Theater recently, Katherine De Barber, pianist, and Richard Bowen, baritone, appeared in joint recital. The theater was filled to capacity, Miss De Barber being a former resident of Altoona, but at present being located in Boston.

NEW BEDFORD, MASS.—A concert was given in Duff Hall under the auspices of the Woman's Relief Corps last week by Walter Lowd, violinist, Rose Blair Delano, soprano, and Cora Gooch Brooks, pianist. Mr. Lowd is a pupil of Ysaye and a member of the Schubert String Quartet.

WATERLOO, IOWA.—Ethel Lawless, leading soprano, in the Grace Methodist Church, and who has appeared in many recitals and music festivals here, has accepted a position in the Robin Hood Opera Company of Chicago, under the direction of Ralph Dunbar. She left last week for a tour in Michigan and Ohio.

BURLINGTON, VT.—Miss Beryl Harrington, supervisor of music in the public schools, has organized a girls' string club at the high school. It is composed of Hope Harris, Gwendolyn Blanchard, Doris Brown, Winifred Patterson, Marjorie O'Brien and Frederika Northrup, Dorothy Jones, Barbara Pease and Thelma Spear.

PORTLAND, ORE.—The Cadman Musical Club held a meeting at the residence of Mrs. Proudfoot on April 14. The club has been studying American composers during the year and the meeting this week concluded the studies, which have been pursued with great interest. A miscellaneous program of modern American music was given.

NORWICH, CONN.—An evening with Chopin with Ebenezer Learned, cellist, and Frank L. Farrell, pianist, appearing on the program, closed the sixth season of the Norwich Music Association. It was the annual meeting and after the election of officers and all other business had been concluded, the "Hymn to Music" was sung as a tribute to Rev. Dr. J. H. Selden, composer, who was concluding his term as president of the Association for the past year.

BRATTLEBORO, VT.—"The Bohemian Girl" was given by the Boston English Grand Opera company here April 18. Hazel Eden, soprano, who won success as *Arlene*, and Bertram Goltra, basso, as *Devilshoof*, Lynn Griffin, tenor, May Barron, contralto, were the stars. A large orchestra led by Arthur Dunham was applauded.

PORTLAND, ORE.—Mr. and Mrs. George Hotchkiss Street appeared recently in a recital at Roseburg, Ore. Mr. Street's fine baritone voice and Mrs. Street's lovely contralto were heard in a number of delightful songs and duets. The two vocalists are prominent in musical circles in Portland, both being teachers of high standing in the community.

LIMA, O.—Mrs. I. R. Longworth, president of the Women's Music Club has just completed her bookings for next season of four special concerts to be a part of the 1920-1921 season. These are Margarete Matzenauer who opens the season, the New York Philharmonic Orchestra, Arthur Shattuck and a joint recital by Myrna Sharlow and Ernest Davis.

JACKSONVILLE, FLA.—At the close of the school term in June, a normal course, to last several weeks, will be commenced at the School of Musical Art. Especially designed to suit the needs of teachers, a number of phases of instruction will prove of value, chief among them being normal training, child psychology, history and construction of the piano.

LIMA, O.—Memorial Hall, with a seating capacity of 1650, was jammed with an enthusiastic army of Victor record enthusiasts last week, attracted by the presentation by B. S. Porter & Son, local piano house, of eight Victor artists: Albert Campbell, Henry Burr, John Meyers, Billy Murray, Fred Van Epps, Monroe Silver, Frank Banta and Frank Croxton.

PORTLAND, ORE.—Mrs. Percy W. Lewis, district president of the Rainbow Division of the National Federation of Musicians' Clubs, has received a congratulatory telegram from Philadelphia from one of the vice-presidents of the national society, thanking her for her valued assistance in organizing this state, with the election of officers for the Federation.

SIoux CITY, IOWA.—A notable recital by Mrs. Paul MacCollin one of Sioux City's leading singers, was given April 22, at the Grace Methodist Episcopal Church. This recital is one of a series in the Morningside Conservatory faculty recitals. Mrs. MacCollin was assisted by two other members of the faculty, Faith Foster Woodford, pianist, and Erna Marie Ziehlsdorf, accompanist.

LINCOLN, NEB.—Among the Easter cantatas postponed until the past week on account of the severity of recent storms were two presentations of Stainer's "Crucifixion" at the First and Plymouth Congregational churches, "The Seven Last Words" by Dubois at the First Christian, the "Messiah" at Plymouth, where Henry Cox of Omaha and Mme. Gilderoy Scott were the able soloists.

LOUISVILLE, KY.—The Kentucky Music Teacher's Association, which was in session in Louisville for two days recently, has elected the following officers: President, Caroline Bourgard, Louisville; vice-president, Mrs. James B. Shelby, Danville; corresponding secretary, Flora Marguerite Bertelle, Louisville; recording secretaries, Mrs. M. M. Critchfield, Georgetown, and George P. Bruner, Louisville.

LOUISVILLE, KY.—Marion Rous, who came before a Louisville audience as a stranger, made a pronouncedly favorable impression in a lecture-recital on "What Next in Music?" delivered before the members of the Woman's Club, at the Auditorium of the Y. W. C. A., last week. She displayed personality, beauty, wit and decided talent. Her playing was marked by intellectuality and understanding.

DETROIT, MICH.—The last morning meeting of the Tuesday Musicales season was held on April 6 at the Hotel Statler, the program being arranged by Ada L. Gordon, chairman. Those who took part were Mrs. Clarence E. Simpson, Elizabeth Bennett, Sylvia Simons, Jeanette Van der Velpen Reaume, Ludwig M. Nast, Harriett Ingersoll and Mrs. Mark B. Stevens were accompanists.

PORTLAND, ORE.—Frederick T. Crowther, who for fourteen years has been baritone soloist of Trinity Episcopal Church, left on April 15 for a five months' trip to England where he will visit his relatives. He will sail from New York on the *Adriatic*. On behalf of the choir, Dr. A. A. Morrison, rector of the church, presented Mr. Crowther with a handsome traveling bag.

DETROIT, MICH.—The annual meeting of the Tuesday Musicales took place at the Twentieth Century Club on April 20, the following officers being elected: President, Mrs. Frederic B. Stevens; vice-president, Mrs. Leland B. Case; secretary, Jennie M. Stoddard; treasurer, Mrs. Edwin S. Sherrill. Mrs. George Perry Palmer, Mrs. S. C. Mumford and Harriett J. Ingersoll were elected to the board.

ALBANY, N. Y.—A concert was given recently at Union Hall for the benefit of the Church of the Assumption. Gladys L. Terriault, of Troy, a pupil of Charles Ehrlicke, played a group of violin numbers, with Louise Terriault at the piano. Other soloists were James Rice, tenor, and George Lauterbaum, pianist. Numbers were given by the Albany Symphony Orchestra, conducted by Raymond Mitchell.

FORT COLLINS, COL.—At the final meeting of the Fort Collins Community Chorus last week the treasurer reported that the chorus had almost paid all expenses during the season. All officers of the organization were re-elected for next season. They are: Matthew Auld, director; Robert S. Tate, president; Beatrice Sinclair, secretary; C. A. Polley, treasurer, and W. C. Brollier, librarian.

BROOKLYN, N. Y.—The April at-home and musicale of the Brooklyn Music School Settlement was held at the school, April 25, with Louise Talma as the artist guest. After a short program by students of the school, Miss Talma played a group of piano numbers, followed by a Beethoven sonata for piano and 'cello, with Mr. Willem Durieux. Although only thirteen years old, Miss Talma showed promise as a pianist.

SIoux CITY, IOWA.—Every seat in the Grace Methodist Church was occupied when the Morning Side College Glee Club gave its home concert last week. The club was well received and showed the training the club had received under its able director Paul MacCollin, director of the Morning Side Conservatory. The featured number was, "Morning Side Legend," by Mr. MacCollin. The soloist was Morton Howard, pianist.

CHARLES CITY, IOWA.—The first of a number of community sings was held at the Guild Hall Sunday afternoon under the direction of Prof. William Evans. A program was given by Evelyn J. Evans, pianist; Betty Jones, pianist; I. Lane, vocal solos; Mrs. Chandler, pianist, and a talk on community singing by D. E. Darrah which was followed by community singing. A movement has been started for the organization of a choral society.

HUNTINGTON, IND.—H. Frank Bailey has been selected as director of the Erie Employees' Band for the coming season. The place for the tournament has not yet been selected. The Central Christian Choir, under Helen Thomas Bucher, presented two programs of a high order recently. Harvey Redding, his wife and three children gave their annual concert at the Auditorium, April 6, to a full house. The musical talent of the Redding family is unique.

WATERLOO, IOWA.—Mr. and Mrs. Kenneth E. Runkel, who have been active workers in musical circles here for the past few years, the former being director of six or more of the leading musical organizations and choirs of the city, will soon leave for New York for a prolonged leave to take special musical study. Mrs. Runkel will coach with Edmund I. Myer; Mr. Runkel will study organ and composition under Frank Wright and William C. Carl. Maybeck Mack will accompany them and study violin instruction.

FRESNO, CAL.—Elaborate Easter musical services were held in all of the churches of this city. On Good Friday night a great multitude of people gathered in the auditorium of St. James Episcopal Church to hear Maunder's "Olivet to Calvary." The First Congregational Church held its Easter service on Easter Sunday evening where twelve selected soloists entertained a large congregation by singing Mendelssohn's "Hymn of Praise" assisted by Earl Towner, who played the organ.

ZANESVILLE, O.—The Columbia Stellar Quartet gave the third concert of the Armco Series and a delightful concert proved to be. The concert as a whole was one of the musical treats of the season, each proving to be a finished artist. A large audience greeted the players with appreciation and enthusiasm and many extras were added to the program. Messrs. Sarto, Miller, Daniels and Arnold compose the Quartet and Mr. Braun gave splendid piano solos and his accompaniments were excellent.

ZANESVILLE, O.—Under C. Lee Hetzler, supervisor of music in the public school the operetta "Princess Chrysanthemum" was splendidly given by the pupils in the High School on April 23 and 24 at Lash Auditorium. He had the assistance of Dwight Moore and the High School Orchestra and Mr. Hetzler deserves much credit for the result shows in the training of these young students. It was decidedly praiseworthy and artistic in singing and costuming. A full house greeted both performances.

PORTLAND, ORE.—Minnetta Magers, choir leader of the Centenary Methodist Church gave the "Holy City" (Gaul) on Easter Sunday. A chorus of twenty-five voices, accompanied by the pipe organ, piano and two violins sang the difficult choruses most admirably. Soloists were Ruth Agnew and Minnie Schaler, sopranos; Edna Morrison, contralto; Walter Holt and Fred Boynton, tenors, and Eugene Walters, baritone. All acquitted themselves very well and Miss Magers received many compliments for the excellency of the production.

JACKSONVILLE, FLA.—Lyman P. Prior, who gave here last summer a course of ten lecture recitals with excellent success, will revive this undertaking upon the close of the regular school sessions. These lecture-recitals, to be given weekly throughout June and July, will be held at the auditorium of the Woman's Club. The subject matter for the first four lectures is to Wagner's "Ring." Mr. Prior will enjoy the co-operation of the city's representative vocal and instrumental musicians. Admission to these events is entirely free.

YORK, PA.—George H. Clark, organist and choirmaster at St. John's Episcopal Church of this city, accompanied by Mrs. Clark, will sail from New York for Europe on June 12. After a short stay in England Mr. Clark and his wife will leave for Paris, where they will spend the summer with Joseph Bonnet, the celebrated organ virtuoso who has played here several times in the past two seasons. During Mr. Clark's absence from St. John's Church, Goodrich U. Greer will have charge of the organ and choir. Mr. and Mrs. Clark will return to this city next September.

HARRISBURG, PA.—The Wednesday Club closed the most successful year of its history with its annual meeting in the form of a luncheon at the Civic Clubhouse, April 21. The reports of the committees on the different branches of the club's work, especially of the Philanthropic and Settlement committees, showed broad strides forward. The following officers were elected: President, Martha Snavely; vice-president, Mrs. Martin A. Cumber; recording secretary, Mrs. James G. Sanders; corresponding secretary, Mrs. Wareham S. Baldwin; treasurer, Mary B. Robinson; director of chorus, Mrs. Edwin J. Decevee.

FRESNO, CAL.—Another special musical feature of Fresno in the last few weeks was the second concert of the Fresno Male Chorus' seventh season. This concert took place at the White Theater and, as heretofore, a vast number of musical lovers attended this concert. This chorus has made a wonderful reputation for itself and a great deal of its success is due to the never tiring work of Conductor, A. G. Wahlberg. Mrs. Emma Mesow Fitch, contralto, who has but recently moved to Fresno from San Francisco, was soloist at this concert and her singing pleased the audience so much that she was forced to give many encores.

In MUSIC SCHOOLS and STUDIOS of N.Y.

At her Carnegie Hall studios Mrs. J. Harrison Irvine gave an interesting pupils' concert on Saturday evening, May 1. The program was opened by Muriel Bashlow and Henry Lewis playing Mary Helen Brown's "Maytime" and Lullaby for two pianos, followed by Mr. Lewis in Mana-Zucca's "Rainbow." Miss Bashlow played a Chopin Prelude, Op. 28, No. 6 and Schumann's "Echoes," Gertrude Cristol, Mana-Zucca's "Spanish Castles" and Charlotte De Witt, Chaminade's "Danse Créole" and "Chanson Brétonne." Helen Dwyer was heard in Harold Morris's "Doll's Ballet" and Georges Clerbois's "Pipes of Pan" and Edith Shulman in Mana-Zucca's Valse Brillante. Louise Gugelman distinguished herself with a fine performance of R. Nathaniel Dett's Barcarolle and "Juba," Blanche Salomon with a Smetana Concert Etude, while Marie Lohman appeared both as singer and pianist, singing Handel's "Caro Selve" and playing Cecil Burleigh's piano pieces, "Snowbirds" and "Winged Winds" and a Chopin Etude, Op. 25, No. 11. Florence Kleppe, one of Mrs. Irvine's best voice students, sang Mana-Zucca's "Rachem" effectively. The program was closed in brilliant style by Nell Hanks, who played the first movement of MacDowell's D Minor Concerto with Mrs. Irvine playing the orchestral part on a second piano. The performances of the students throughout were of a high order in the various grades, for which Mrs. Irvine deserves unstinted praise. She merits a special compliment, too, for using in her teaching so many American compositions, this program containing no less than thirteen works by native composers.

An excellent pupils' recital was recently given at Minnie McConnell's studios in the Metropolitan Opera House building. Vera Presnail, Madge Waters, Marie McConnell and Nancy Ginn were the sopranos, while the other singers heard were Constance Paulton, contralto; Louis F. Rosen and Larry Lahey, tenors, and Wells W. Ginn, bass. Mrs. McConnell is offering three scholarships this spring for soprano, tenor and bass, and is hearing candidates for them at her residence studio, 839 West End Avenue.

Many pupils of Sergei Klibansky, New York vocal teacher, have been appearing in various interesting recitals and con-

certs recently and several have been engaged for important church positions. Alvede Lofgreen is the new soprano-soloist at the First Presbyterian Church in Morristown, N. J., and Felice de Gregorio, the baritone soloist, at the Broadway Presbyterian Church. Lotta Madden, soprano, has been re-engaged for the West End Presbyterian Church and Sudwarth Frasier, tenor, continues as the substitute at the West End Collegiate Church. Other pupils scoring marked success include Elsie Diemer who was heard as *Agatha* in a performance of "Die Freischütz" in Brooklyn recently. This performance is scheduled for repetition in New York this month.

The Three Arts Club scholarship was awarded to Edith Sherouse, a Klibansky pupil. The next artist-pupils' recital is scheduled for May 13 at the MacDowell Club, New York.

Several artist-pupils of Carlos N. Sanchez, New York vocal teacher, have scored marked success in a number of important engagements recently. Alice Ralph-Wood, soprano, was one of the admired soloists at the concert given by the Chaminade Society at the Academy of Music, Brooklyn, on the evening of May 4. Louis Graveure, the noted baritone, was also engaged for the same concert.

Other pupils of Mr. Sanchez booked for Chautauqua by the firm of Ellison-White, managers, include Myrtle Ashley, soprano, who has already started on a four months' tour and Huldach Voedisch, a sister of Alma Voedisch, the New York manager, has been engaged for a number of Chautauqua appearances.

Two artist pupils of Louis S. Stillman, Rita Marx and Frank Gaebelein, have recently been winning favor. Miss Marx appeared last month in a recital before the students of Pratt Institute, Brooklyn, and was eminently successful in it, Mr. Stillman receiving a letter of praise after the concert from George D. Bartlett of the Institute. Mr. Gaebelein, who has appeared at *Globe* concerts several times in Mount Vernon and in New York, also in Newark with the New York University Glee Club, recently played the Chopin B Flat Minor Sonata at chapel assembly at New York University and won the favor of both the student body and the faculty.

of the first two Etudes in the Chopin group was lifeless. But a big test, the D Major Etude, was well met, particularly as regards fingerwork, and his playing of the A Flat Ballade was inter-fused with considerable poetry of feeling. Mr. Klein has laid a good foundation for his future work in the accuracy of touch and the clarity of tone that mark his playing. C. P.

GEORGIA SOPRANO IN DEBUT

Russell Hammell Essays Her First Recital in Aeolian Hall

Russell Hammell, an attractive young girl soprano who came from Augusta to make her New York debut on Monday evening, April 26, caused wonderment as to the possibility of her having stepped from the boarding school Commencement Day platform to the Aeolian Hall concert stage. At any rate there was the typical simple white frock, the many flowers (laboriously carried up all four aisles by the ushers) and a host of assembled friends. Miss Hammell has studied three seasons with Mme. Ohrstrom-Renard.

True also to commencement affairs' sad traditions, Miss Hammell essayed a program beyond the sphere of her present vocal attainments, offering airs of Bassani, Handel, Mozart's "Batti, Batti," Donizetti's "O, luce di quest' anima" and songs by Rimsky-Korsakoff, Strauss, Massenet, Hue, Leoncavallo, Petersen-Berger and Grieg—in all of which she has things to learn as to style and interpretation. There is, on the other hand, much in Miss Hammell's favor, for she is endowed with a natural voice, it is clear, unforced, and there are some of her high notes that have an ethereal purity of quality. In addition she has startling poise (possibly of too informal a character to win the approval of a New York recital au-

dience) and a certain evident personal enjoyment in each song which she sings which helped, on this occasion, to make the recital seem one of short duration and caused even the most critical to remain to hear her three encores.

William Reddick was highly efficient in the rôle of accompanist. J. A. S.

'AMPICO' ACCOMPANIES SONG

Sue Harvard and Reproducing Piano Divide Honors at Carnegie Hall

A goodly audience heard the interesting program that the Ampico reproducing piano and Sue Harvard, soprano, divided between them at Carnegie Hall on the evening of April 30. Godowsky Ornstein, Rachmaninoff, Moiseiwitsch Arthur Rubinstein, Levitzki, Schnitzler and Kreisler were heard as played by the Ampico, even as though they were present in the flesh.

Afterwards Sue Harvard, soprano, sang the "Vissi d'arte" from "Tosca," adding several songs, in which the capacity of the piano, acting as accompanist, to bring out faithfully the vital and fine dramatic quality of this popular artist's voice, made itself manifest. Miss Harvard, who has frequently been heard in New York, is one of the newest additions to the Metropolitan Opera Company's list of American singers for the coming season.

THOMAS CONKEY IS SOLOIST

Baritone Back From Tour, Sings at Dudley Buck Musicales

At an informal musicale given at the New York studio of Dudley Buck on Sunday afternoon, April 25, Thomas Conkey, who has just returned from a long tour with the "Fiddlers Three" Company, in which he sang the leading baritone rôle, was the soloist. Mr. Conkey sang several groups of songs, among them were Waldrop's "Sweet Peggy O'Neill" and Clay Smith's "Sorter Miss You," in both of which he was received with much favor.

Artists Appear at Westchester Club

MOUNT VERNON, N. Y., May 1.—An audience which filled the auditorium of the Westchester Woman's Club heard the Men's Glee Club in its annual spring concert last week. Theodore Van Yorx conducted, with W. R. Dallow as accompanist. Norman Jollif, bass baritone of the Marble Collegiate Church, of New York, was the soloist, and Jean Nestorescu, violinist to the Royal Court of Rumania, also was heard. There are forty-eight active members in the club. American numbers were featured.

Passed Away

John Anderson

TORONTO, April 27.—In the death of John Anderson, for twenty-eight years cornetist at the Grand Opera House, there passed away one of the best known figures among local orchestral and band musicians. Mr. Anderson was born in London, Ont., in 1850, and had a distinguished career, having been for some time soloist with the Royal Grenadiers and Queen's Own Bands of Toronto, the 65th Regiment Band of Buffalo, N. Y., and Nevin's Band of Chicago, subsequently organizing and conducting what was known as Anderson's Concert Band, a well known organization in its day, which in the early nineties made a specialty of competing in band contests, traveling through the province and winning many prizes. In these contests and in the regular concert seasons of the band the brilliant solo playing of Mr. Anderson was a popular feature. He was also associated in orchestra work with the late Dr. Torrington in productions of "The Messiah" and other oratorios. W. J. Anderson, formerly leader of the orchestra at Shea's Theater, now in Detroit, is a son. W. J. B.

Carl R. Stasny

BOSTON, April 22.—Carl Richard Stasny eminent as a pianist and writer of musical subjects and for a quarter century professor of piano instruction at the New England Conservatory, died suddenly yesterday, at his home in Roxbury, after an illness of a few days.

Professor Stasny was born at Mainz-am-Rhein, Germany, on March 16, 1855.

His father, Ludwig Stasny, was prominent in musical circles and young Stasny soon gave evidence of inheriting musical talent. It was not until he was seventeen years of age, however, that the final decision was reached that he was to devote his life to music and the piano. From that time, he entered unreservedly into his career. After establishing the foundations for his technique, he came to the notice of Liszt and received that master's approval. Later he went to Weimar and gave two years to intensive study of the piano under the world's great teacher.

Before coming to America, in 1891, Professor Stasny toured Europe in solo concert work in company with other prominent musicians. He joined the forces of the New England Conservatory in 1891, making Boston his headquarters. He was selected by Theodore Thomas as one of the four pianists to play with the Thomas Orchestra at the World's Fair musical convention in Chicago, in 1892. He toured America extensively, playing with the Boston Symphony, the Kneisel Quartet and the Boston Trio Club. Two years ago he severed his long connection with the New England Conservatory to open a studio of his own. C. R.

E. A. Patchen

MASON CITY, IOWA, April 27.—Prof. E. A. Patchen, well known here for the past twenty years as a musician, died at the sanatorium at Nevada of tubercular meningitis, caused by an attack of influenza. Mr. Patchen was director of the Philharmonic Society which has given the "Messiah" and other oratorios here several times. He was for many years organist and choir leader at the Methodist church, and for several years past he taught piano and organ in this city. Mr. Patchen was 45 years of age. He is survived by his wife, two sons and a daughter. B. C.

Seraphina M. Gamble

YORK, PA., April 29.—Several hundred persons this morning attended the funeral of Mrs. Seraphina Miller Gamble, who more than two score years ago was widely known throughout Pennsylvania as a contralto soloist of unusual ability. She will be well remembered by older residents of Philadelphia, Pottsville and Lebanon. Early in her life she was soloist of the choir of Trinity Church, at Pottsville.

Mrs. Gamble was the daughter of the Rev. and Mrs. Samuel Miller, her father being at one time editor of the *Reformed Church Messenger*. H. D. O.

Ferdinand L. Calorni

PORTLAND, ORE., April 10.—Ferdinand L. Calorni, pioneer musician, died at his residence here on April 5, aged sixty-one years.

Mr. Calorni was born in Altdorf, Switzerland, was a music teacher of forty years experience, and was a member of the Portland Symphony. He was an instructor in piano, organ, viola and violin in Portland, Spokane and Mount Angel, Ore. He leaves a widow and large family of children, a brother and sister in Switzerland, one brother in Buffalo, N. Y., and a nephew, Theodore P. Calorni, in Portland. N. J. C.

E. McKee Latimer

NEW BEDFORD, MASS., May 1.—Elmer McKee Latimer, veteran newspaper man, well-known musical critic and former member of the New Bedford *Times* staff, died on Saturday, April 25, at St. Luke's Hospital, here, aged fifty-two years. He was stricken with cerebral hemorrhage on March 22. Mr. Latimer had a varied career, not only as a newspaper man but as a musician, having studied under some of the best known teachers in the country. He was music critic of the *Chicago Journal* some years ago. A. G. K.

Mathilde Raab

BUFFALO, May 2.—Mathilde Raab, who passed away last week, was one of Buffalo's very excellent piano teachers, who for a past generation had done much in the way of forming the taste of her students for all that is ideally best in music. Miss Raab was possessed of a character of sterling qualities. She will be greatly missed both by her many friends and students. F. H. H.

Juliette Meerovitch

PARIS, Apr. 24.—Juliette Meerovitch, a young pianist, pupil at the Société Nationale of Alfred Cortot, died suddenly at the age of twenty-four. She had already achieved considerable success, notably in a recent concert at The Hague.

ENGAGED AS "MOVIE" ORGANIST AT \$10,000 A YEAR FOR TEN YEARS

Record Salary Will Be Paid to Arthur Martel of Boston by a New England Motion Picture Theater Syndicate—Memorizes Thousands of Compositions and Dispenses with the Score—Dean of Cinema Organists Believes Public To-day Is More Intelligent Musically

BOSTON, May 1.—Attention, underpaid organists! Arthur Martel, the Boston organist, is going to receive \$10,000 a year for the next ten years, having recently been engaged on those terms by Nathan H. Gordon, president of the Olympia Theaters, Inc.

Mr. Martel plays in the many moving picture theaters, in Boston and throughout New England, which make up what is known as the Olympia chain. Just now he is at the Strand Theater in Dorchester, an outlying district of Boston. When business in one of the other houses becomes a little slack, he will be sent there for the management has discovered that business is always good at the theater in which he is playing.

We waylaid Mr. Martel at the Strand last night after the late "show" and rode into town with him in his twin-six. An organist with his own car, and no flivver, either! Mr. Martel told us it could make sixty-five an hour, but we were not from Missouri last night; we steered the conversation toward "shop."

"I find it very interesting going around to the Gordon houses in the different cities," declared Mr. Martel, "the audiences are so different. What will make a big hit in one city will not do it in another. I have to find out each audience's likes and dislikes."

"Of course," we suggested, "you can tell at once whether the people like what you are playing."

"If the people are quiet and do not talk, it means they are enjoying the picture and that the music is going with it," replied Mr. Martel, "but if they don't like your music you hear of it right away at the box-office. The box office knows whether the public is pleased or not."

"Do you find that there is more demand for good music than formerly?"

Improved Popular Taste

"Oh, yes! We use the highest class of music nowadays—the standard overtures, etc. The public to-day is educated to the better things in music. I use a lot of Grieg and Tchaikovsky—for light numbers Victor Herbert is about the best. In the suburban houses I can play better music and make more of a hit with it than in the downtown city theaters. Downtown they like the popular stuff."

As Mr. Martel plays entirely without music, we inquired whether this meant that he depended mainly on improvising rather than on using "regular pieces."

"No," he explained, "I try to play things that will be long enough for a certain scene, but I use no music; I memorize everything. Of course, I improvise a lot; you have to. I never see the picture before I play for it, but I know thousands of numbers that I can play from memory so I can always find something that will fit the picture. Then I get from twenty-five to thirty requests a day, ranging from 'Annie Rooney' to the Second Rhapsody, and I can play practically all of them from memory."

"I hear a lot of funny comments from people sitting in the front rows. The



Arthur Martel signing the contract which makes him the highest salaried film theater organist in the world

other day when I was playing something from the operetta 'The Spring Maid,' two ladies behind me were talking, and one of them said, 'Oh, I just love that "Silver Threads Among the Gold".'

"I find it very annoying to have someone behind me who hums or whistles everything I play. In Cambridge one time there were four girls in the front row who were humming and whistling. Finally I couldn't stand it any longer so I turned around and asked them if I was disturbing them; one of them said, 'No, not at all.'

"A woman came in last week and spoke to me after the show. She was very enthusiastic about my work, and said that as she was a musician herself she could appreciate it better than the average person. I asked who her favorite composer was and she said Chaminade and that she thought his music was wonderful."

"How long do you play each day?" seemed a natural question.

"It depends upon the theater. In some of the larger houses, where they have an orchestra to play for the pictures, I conduct the orchestra and only give recital numbers on the organ; then I play for perhaps an hour and a half a day. In the other theaters where I play for the pictures on the organ, I play about five hours a day. How much vacation do I have? A month; I play eleven months in the year. It doesn't tire me for I enjoy playing. I don't feel as if it was work. In addition to playing, I have fifteen pupils. Most of them are church organists who are going into moving picture work because there is more money in it. Church organists are usually underpaid, you know. They are surprised, though, when they find how much there is to picture playing—the many sides to it."

"Do the organs in the different houses correspond?"

"No. We have all types of organs in our houses. I have played every make of organ there is. If I have a half-hour at any keyboard I can handle it."

Trained in America

Mr. Martel was born in Springfield, Mass., in 1887. He received his musical training entirely in this country, principally in Boston and Lowell, Mass. He has had varied experience as pianist and orchestral director in theaters, and for five years he played the organ in a prominent Catholic church. In the latter position he used his spare time to develop the style of organ-playing which has made him so successful in accompanying pictures.

"I played for the movies when they first came out," said Mr. Martel. "I

played for them on the piano then; that was before they had organs in the theaters. The first moving picture I ever played for was the Corbett-Fitzsimmons fight. In those days they used to run off a reel, and then they would have to stop and rewind it. There wasn't much incentive to play to fourteen rounds of prize fight, but that was the first time I ever played for pictures. In 1910 I played in Atlanta, Ga., on the first organ ever installed in a theater. In 1912 I went abroad and played in England, France and Germany."

Mr. Gordon is a shrewd business man and would not pay so well for music in his theaters unless he knew it was worth it. The figure of Mr. Martel's contract speaks not only for his ability as an organist, but also for the importance which music has attained in the estimation of managers of moving picture theaters.

C. R.

Michigan Music House Starts Endowment Fund for Toledo Orchestra

(By Telegraph to MUSICAL AMERICA)

TOLEDO, O., Apr. 29.—Grinnell Brothers, the great Michigan music house, has started through its Toledo branch, an endowment fund for a new Toledo Symphony Orchestra under Lewis H. Clement as director. Twenty-five hundred dollars constituted the initial donation. When this gift was made, Grinnell Brothers wrote the committee that the value of a symphony orchestra to a community had been so fully demonstrated by the Detroit Symphony under Ossip Gabrilowitch that they were glad to help Toledo to secure the same advantage.

L. H. C.

Fanning Triumphs in London

Cecil Fanning, American baritone, assisted by H. B. Turpin at the piano, reappeared in recital in London at Wigmore Hall, on April 27, after an absence which covered the years of the war. His success was evidently greater than ever, according to a marconigram just received this week by his American manager, Daniel Mayer.

Matzenauer Thrills Charleston

CHARLESTON, S. C., April 29.—Margaret Matzenauer, the famous contralto, gave a recital last evening under the auspices of the Musical Art Club. Mme. Matzenauer was greeted by an immense audience, whom she not only pleased and thrilled by the exquisite loveliness of her voice and the depth of her art, but whom she moved as perhaps no other artist has ever done here. M. M.

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